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Edie

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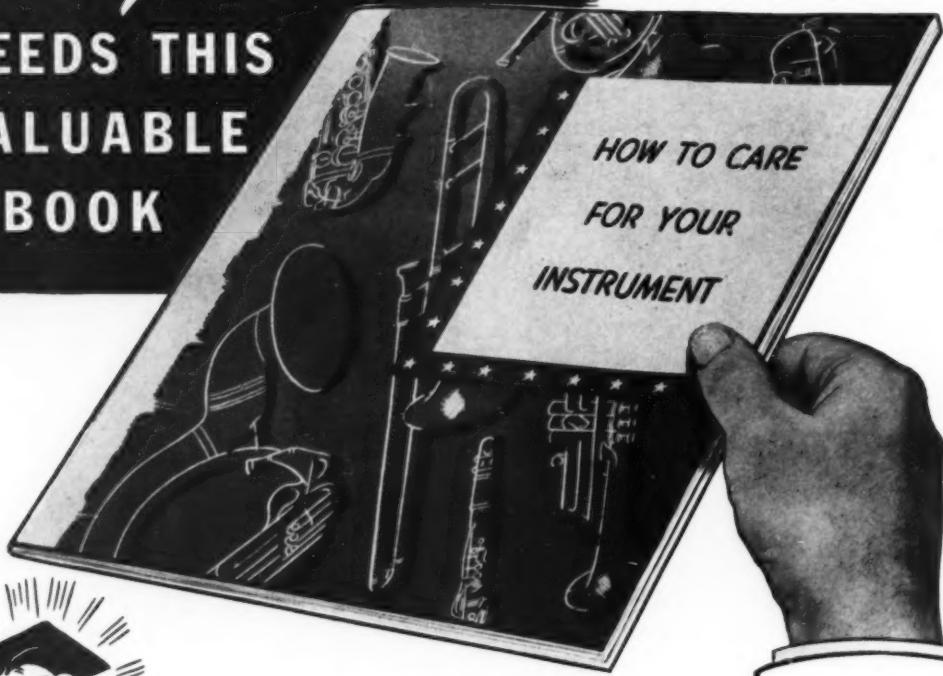
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Arranged by PAUL YODER

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2nd Bb Clarinet	2nd Horn in Eb (Alto)
3rd Bb Clarinet	3rd and 4th Horns in Eb (Alto)
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Developing the DOUBLE Reeds

• WHAT ARE THE PROBLEMS OF THE DOUBLE REEDS?

Why don't we have more fine oboe and bassoon players?

Before we get into these problems, let me state that there are many excellent public school oboe and bassoon players throughout the country, however; there are not nearly enough compared to the other instrumentalists. Naturally, we realize that we need double reeds in almost every school orchestra and band in order to have complete instrumentation so that we may play effectively the best music available.

We find most of the good double reed players are near the larger cities where artist teachers of oboe and bassoon are available. There are a few exceptions. Some students develop into first rate players without the guidance of the professional artist. There are few of these instances.

Perhaps the problem hinges on (and should be placed in the lap of) the teacher training institutions which have not offered enough or any work on the double reeds to its students. This is particularly true in teaching the care of and the making of reeds.

We cannot expect a student in a music school to buy his own oboe or bassoon for class work, and the college or university usually does not own enough (if any) of these instruments to give training to the prospective instrumental teacher. In addition, the college often does not have a faculty member who is capable of teaching oboe and bassoon. There are a few cases in which the college or university does have adequate teaching facilities for double reeds, but the majority of them do not.

Another and most important factor in developing successful double reed players is *selecting the right students to play oboe and bassoon*. I have seen many students selected to play these instruments simply because they had played piano or had taken piano lessons. Again they will be selected because they were not already taking instrumental music or because they were not able to purchase their own instrument. These factors most cer-

By Robert Vagner
Director of Bands, Instructor in
Woodwinds
The University of Wyoming
Laramie, Wyoming

tainly are not the necessary criteria for selecting double reed players.

Some of the factors which I consider a much more satisfactory basis for selecting double reed players are:

Does the student possess sufficient mechanical aptitude to adjust or make reeds?

Does he have enough talent and coordination to be a solo clarinet player in the organization? (If not, he should not play the oboe or bassoon as he most certainly will be a soloist in the orchestra or band on either of these instruments.)

Is the student particular about details, is he conscientious, does he possess character, etc.?

I could, of course, enumerate many purely physical characteristics, such as mouth formation, etc., but these factors are more or less obvious. It is the aforementioned points that will be most important.

In my own case, I have found that changing some excellent clarinet students to oboe and bassoon has been successful, and in one instance, an excellent cornet player is now a good bassoon student.

Another item that is most certainly a disturbing problem for double reed players and teachers is the type and kind of instrument that many of our schools and students purchase. We find many of our young double reed players struggling along on second and third grade instruments, trying their best to play the incidental solos in the band and orchestra, yet we would not expect our solo cornet or clarinet to do well with a poor instrument. How can we expect double reed players to succeed on poor instruments?

Of course, we know that a first rate oboe or bassoon will cost much more than a fine cornet or clarinet, and now during the war we are fortunate if we can get any kind of a bassoon or oboe, however; we can expect to get good American made oboes and bassoons after the war at cheaper prices than previously.

Another problem in developing double reeds is the fact that the students who study the instrument do not have any competition since one student is usually started on the instrument with perhaps no other oboe or bassoon players in school. Naturally the student is going to feel all alone and wonder why the director put him on that particular instrument. He will not have the incentive of competition to encourage and spur him on. If he is the only oboe or bassoon player, he will doubtlessly be assured of a place in the band or orchestra, and will feel that the director *cannot get along without him!*

The ideal situation would be to start four or five players on the oboe or bassoon at the same time. (I realize that you are thinking, "But we don't have four or five oboes.") Perhaps not all would turn into successful double reed players, but you should have at least two or three good oboe or bassoon players in a few years. Some of the students would eventually be interested enough to buy their own instruments.

Many instrumental teachers believe that it is not necessary for their students to make their own double reeds, due to the fact that they can purchase them from symphony artists. However, we do know that most of the top ranking oboe teachers insist upon their students learning to make reeds as part of their study of the instrument. It is a most important phase of the instrument.

The actual process of reed making is not as difficult as one may think. Naturally a student will not learn to make good double reeds over night, but after a few weeks of work any capable, mechanically-minded student should be able to turn out a playable reed and from then on his skill will increase and become more effective as his knowledge and playing ability does on the instrument through practice.

There are no secrets about the process of reed making as there are several small books published on the subject. Some students will be able to pick up the knack of reed making by using only a book as a reference,

(Continued on page 25)

PRECISION

Makes The Marching Band

• **PERHAPS, IN YOUR OWN BAND** you have both precision and pageantry but nearly all marching units are leaning so much toward "band shows" that they are losing sight of a band's first means of entertaining an audience.

Emphasis has been so greatly put on formation making in our marching bands that if care is not exercised the first function of a marching band will be lost. That function, straight marching, includes or embodies alignment, and has to do with the way turns, flank movements, obliques, counter marching, opening and closing files, diminishing and increasing front, etc. are executed. These should be done in a precise, clean, "snappy" manner. This lack of precision in our average marching band prevents the unit from being excellent instead of fair or even good.

By formation making we mean the outlines or designs usually made by a band before a football audience, bond rally, street parade, or basketball crowd. Because of emphasis on the design the case has almost become a "pageant band vs. a precision band". The best bands will use the maximum of both from the standpoint of audience appeal. In order to do a good job on the intricate design the bandmaster is too apt to start immediately on the formation rather than the *how* of marching while going into and out of the design.

There are several good standardized pageants on the market and ingenious band directors and drillmasters have designed hundreds. These are all excellent and the pageant idea is a good one, for the first purpose of a marching band is to thrill the audience,—and the so-called pageants or band shows help give that thrill, but that thrill can be immeasurably increased by having the bandmen assume their assigned position in a formation in a precise manner with good bearing and carriage.

Straight Military Marching May Serve You Best

Perhaps it would not be going too far to say that the average band could evoke a bigger thrill from its watchers by a routine of regular military movements done well than by any super formations. Over seventy per cent of all bands come from schools that have inadequate facilities for the witnessing of *any* formations. However, they plunge right into the mak-

ing a design that causes one onlooker to exclaim, "Look at the airplane!" while another says, "What a nice anchor!". If your formations need to be identified by the announcer perhaps there is something wrong. If those designs can be seen by enough people to make the effort worth while they should certainly be made but with clarity and the utmost in showmanship.

A majority of schools have only collapsible bleachers at their football fields or basketball courts. The highest seats are only eight feet off the level of the playing field. Any formation needs careful planning in regard to spacing and the various side angles as well as the all important angle of perspective. However, more of this later, perhaps.

Uniforms

A careful inspection of the way a uniform is worn will add appreciably to the appearance of most units. First of all, make sure that each player has the best fit possible. Have an exact length for trousers—one inch from the floor measured at the back of the heel makes a good looking "hang" to cuffless trousers. The coat sleeve should cover the wrist bone. However, the size of the coat in the body and the trousers in the seat and waist are more important than the lengths which may be altered without cutting the garment. A little effort spent in getting correct sizes on the bandmen will pay dividends in good appearances. Bands from small schools usually have more difficulty in this respect because their personnel is in wider variance in size and age. At the beginning of the school year be sure to issue uniforms far enough in advance of an engagement to permit a thorough fitting.

The two most easily corrected mistakes in wearing a uniform, when changed, will add a great deal. Bandmen should not tilt the hat back on the head or wear it at a cocked angle. Neckties, especially on girls, should be kept pulled up tightly to the throat. Girls, especially, are apt to wear the tie in a less dressy manner. It is usually after the show is over that the musicians wish to relax and cool off, but it should not be done by disarranging the uniform. Never permit just part of the uniform to be worn.

Uniform means "being the same." This is forgotten by the bandmaster who allows various colored shoes, neckties, or socks. If the player is proficient enough to be awarded a uniform he will not likely be quitting the band and the bandmaster is justified in asking the musicians to spend money for ties, shoes, and socks that are all alike. Shoes especially should all be one color. If that color is white, as it is in many southern schools, the shoes should be all white and not saddle or sport shoes or at least a mixture of them in the band.

A monthly inspection of uniforms and equipment will keep players and property managers conscious of their appearance.

Use These Basic Essentials

If your band has mastered a few essentials before attempting formation making they will add much to those formations. The standing movements, the facings, and the steps may be taught before the band is put in basic formation for the first time.

I The Standing Movements

- a. Ten-shun
- b. Fall out
- c. Fall in
- d. At ease
- e. At rest
- f. Parade rest

II The Facings

- a. Right face (and left)
- b. About face
- c. Right oblique face (and left)

III The Steps

- a. Forward march
- b. Band halt
- c. Right Step—march (and left)
- d. Backward march
- e. Change step—march

IV Definitions of Terms

Define and explain each of the above according to the way you wish them executed. Before lining up in squads for preliminary marching practice drill on these terms:

Rank—men abreast of each other.

File—men one behind the other.

Distance—space between ranks.

Interval—space between files.

Formation—men in assigned places.

Alignment—Straight ranks and files.

Right Guide—The man on the right end of each rank.

Cadence—Number of steps per minute.

Diagonal—Oblique lines of men.

Rule of Direction—In movements to right the command of execution will come on the right foot, and vice versa.

If you don't spend enough time for the new marcher to become acquainted with the language of the marching band he will simply imitate others when commanded to act. Imitation, of course, follows an example

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and for precision all thinking and acting must be done simultaneously.

Uniformity of Step Most Important

The most important factor in attaining precision in a unit is to set a definite length step and drill early on it. Some schools have found a 24 inch step to serve their purpose very well, especially if the cadence is faster than 144. The faster the cadence the smaller the step needs to be. Paint marks on the sidewalks to and from your band building or the exits and doors that the students use most and have the players get in the habit of using those marks. It will help make them "length-of-step" conscious.

The drillmaster of the average band will never mention uniformity of step to his players but those who do will find that it is the most important fundamental of all. We have mentioned uniformity of *length* of step only—also of utmost importance to appearance is uniformity of *height* of step as well.

It may be truly said that if a marching unit did nothing but straight marching on the field but did it with a uniform length, knees raised the same height, shoulders, heads, hips, stomachs and arms carried alike, facial and eye expressions alike, and toes and heels carried uniformly in each step they would give a greater thrill than a complex formation done poorly. A dress review of West Point cadets clearly illustrates this. Notice the marching that is flashed on the screen for a second at the beginning of Fox Movietone newsreels.

However, in your military marching that you are still doing "show" marching and "get there" marching. If we had to march our units 10 or 12 miles and arrive in not too fatigued condition we would certainly use a slower cadence, not lift the knees, not point the toes, etc., etc.

How About That Posture?

The first thing to do after lining up your bandmen for the initial practice is to tell them how to stand, walk, and carry their bodies. If posture, stance, and carriage are important to Hollywood actors, (both men and women) who already have beauty and good looks they certainly are needed by the marching unit preparing to give a public performance or show.

Posture must certainly be worked upon to achieve that "snap". Speed alone will not do it.

Basketball Games

If you are preparing to march at basketball games this matter of a "precision band" is all the more im-

portant, for you will be closer to the audience. Each bandsman will have a posture and carriage that is peculiar to him or her alone. Get them to change to the standard way of walking, marching, and standing. This fits in perfectly with the military training now being given in so many schools. In fact, if your methods of teaching marching band are too different from standard army procedure you will be doing your older boys a favor to change to the army methods.

Plan the Routine As A Show

If the drillmaster builds each marching routine with the thought uppermost in mind of "How does it appeal to the audience?" he will be approaching the showmanship goal. Keep in mind that the band is on the field or floor to entertain. In this matter you have some very keen competition in the radio, movies, and stage shows. The onlookers standards have been set by these three agencies and you may be judged by those standards whether you care to be or not.

Timing Is All-Important

Just as a radio, screen, or stage performance is built to have its peaks and climaxes so should your marching show. Much care and thought is put on this angle in the professional entertainment field and the high school or college director can profit from the example.

Our large bands are more apt to become unwieldy and let the show slow-down, not from a slower cadence but from the lack of "move". Recently a 120 piece class A national championship marching band took 9 minutes

to do three formations, two single letters and W A C S. The 48 piece class B band did all the military movements several times in a show routine, marched the whole band in a single rank 60 yards down the field while playing (the hardest stunt in marching), did a half-time kickstep with the whole band in a single file, executed a company front, formed a swastika and goose-stepped to "O du lieber Augustin," bombed that to pieces—a U S A was formed to the accompaniment of "You're a Grand Old Flag".

The smaller band took 4 minutes and 58 seconds for its entire performance. Fourteen seconds was the longest of any of its sequences. Needless to say there was much less talking and cigarette lighting, etc. during the performance of the smaller band. Size alone did not make this difference, of course, but it had something to do with it.

Naturally, with the greater manpower of the big band the same show could have been done and done with more audience appeal if the same approaches and techniques had been employed. Large concert bands will likewise have more trouble obtaining precision.

Spot the Twirlers For Best Use

Do not keep your twirlers, flag twirlers, color guard, or mascot with the band all the show. When the band is doing a countermarch, a turn, or any movement away from the center of interest use one of the auxiliary units. Put them on the 50 yard line or march them across the field on

(Please turn to page 30)



Precision marks all movements of the Lenoir, North Carolina High School Band.. Here Director James C. Harper batons a number in the "At the Half" show at the Drake-Carolina football game, while the band presents a formation of the North Carolina Monogram. Behind the bell lyra at the extreme right and is a girl—Miss Lucy Frances Harper, the band's concert harpist.

CLARKE

the Cornet Virtuoso

By Curtis H. Larkin, Long Branch, N. J.

OSCAR HAMMERSTEIN had just built the new Olympic Theatre, and was giving Sunday night concerts with a 75-piece orchestra under the leadership of Fritz Scheel, later on the conductor of the Philadelphia Symphony Orchestra. Seeing that some soloist was featured each week, Clarke had the nerve to call at Mr. Scheel's home one morning and request to be allowed to appear at one of these concerts as a cornet soloist, even though Scheel cared nothing about the idea. However, Clarke's magnificent playing captivated this fine musician, and he made an engagement for the cornetist to play privately for Hammerstein. Clarke received only seven dollars for playing in the orchestra for the two-hour concert, but was paid \$50.00 for his solo and encores. This experience was nothing new for him, since a similar exhibition of nerve some years before had made a telling impression upon Colonel Gilmore.

Yet before the beginning of the new year, 1899, Sousa persuaded Clarke to again become cornet soloist of his already famous band, this time on a tour which amounted to some 48,000 miles through 28 states and the Provinces of Canada. On one occasion, the band was in four states in a single day, leaving Washington, D. C., on a morning, giving a concert in Baltimore (Md.) in the afternoon, one in Wilmington (Del.), in the evening, and sleeping that same night in Philadelphia (Pa.). Sousa's Band took part in the memorable parade in honor of Admiral George Dewey in New York, September 20, 1899.

While playing with the band at Philadelphia, Clarke was engaged by Naham Franko, concertmaster and personnel manager of the Metropolitan Opera Orchestra (New York), to play first trumpet during the season of 1899-1900. His experience with the New York Philharmonic Orchestra as a trumpeter had already made him a name to be reckoned with. Furthermore, Clarke was highly delighted to become associated with grand opera, since the experience gained therein from intimate musical contact with

Part 2

famous singers of both sexes would enable him to observe how these great artists mastered the secret of the tremendous power and endurance that was required of them in certain operas; where they took their breath, and how much they used; thereby profiting from these "paid lessons" with immense success later on when playing solos with Sousa's Band, especially when traveling in Europe and playing certain arias in operatic selections, on which he was complimented for the artistry of his interpretations. In addition, many singers gave him invaluable information in conversation as to how they sang their many roles.

Clarke was destined not to fulfill his contract with the Opera Association. A few weeks after the season had opened, he was again sent for by Mr. Sousa, who asked him to go on tour with the band again in 1900, this time not only in the United States, but also throughout Europe. After securing his release from the opera, and having located a capable substitute trumpeter to replace him, Clarke started on tour with the band on January 31, 1900, throughout 23 states, concluding at Philadelphia, making many phonograph records while in the City of Brotherly Love, and then back to New York to prepare for his first European trip, sailing from the Metropolis on April 25, 1900.

While still on the Atlantic Ocean, Clarke was informed by his leader that the band's European representative had dropped dead in Hamburg (Germany), thereby annulling all contracts. The cornetist was momentarily appalled, but Mr. Sousa calmly went on to say that he had already sent over a new man to renew all the old contracts, and that the U. S. Government itself had engaged Sousa's Band as its official musical feature for five weeks at the Paris (France) Exposition. It was some undertaking for a man to risk so much on his own pocket-book. Mr. Sousa backed his tours with his own money, and kept this up until his death in 1932. During the nearly forty years' existence of

his famous band, he spent \$13,000,000 on salaries and \$15,000,000 on transportation, in addition to a vast amount of money for advertising, and other incidental expenses.

On May 5th, 1900, Sousa's Band opened at the Paris Exposition, playing afternoon concerts only, thereby leaving the members of the band free to enjoy the attractions of the Fair at night. From May 20th to July 2nd, they toured throughout Germany—Clarke playing cornet solos daily. This was followed by a return engagement at Paris for sixteen days, where he played before President Loubet and many other notables. Then came another tour of Germany for 28 days, playing for the Kaiser, in Berlin, and before many celebrated musicians, including Richard Strauss, the famous composer. The entire tour covered nearly six months, Clarke playing 110 solos on the trip.

After the usual nation-wide annual tour early in 1901, including four weeks' of two daily concerts at the Pan American Exposition, in Buffalo (N. Y.), Sousa's Band set sail in late September for England. On October 6th, the band opened a four weeks' engagement at the Glasgow (Scotland) Exposition of 1901. On November 2nd, the band traveled through the British Isles, playing two concerts daily in twenty of the largest cities, until they reached London, where they commenced a month's engagement, playing at the Empire Theatre in the afternoons and at Covent Garden in the evenings to immense audiences, who enjoyed the cornet solos by Mr. Clarke and the inimitable trombone feats of Mr. Pryor. On December 1st, Mr. Sousa received a royal command to appear with his entire band before King Edward VII at Sandringham. It was the date of Queen Alexandria's 57th birthday, and the concert was the King's birthday gift to the Queen. Only the Royal Family were present in the ballroom, where the concert was given. Sousa's Band also played in Royal Albert Hall and the Crystal Palace.

On January 1, 1902, Clarke accepted an offer to become conductor of the

American Band, of Providence (R. I.), following the death of David Wallace Reeves. This band was well known throughout New England. During his service with this organization, Clarke was made bandmaster of the Naval Brigade of Massachusetts (serving when on tour of duty the U. S. S. Alabama and U. S. S. Prairie), as well as bandmaster of the First Light Infantry of Providence. He was commissioned Lieutenant when bandmaster of the Second Regiment, B. R. I. M. The American Band was one of the official bands for two seasons (1902-1903) at Willow Grove Park (a resort of Philadelphia). At the end of a year, he changed the name from the "American Band" to "Clarke's Providence Band."

By the first of January, 1904, Clarke began to believe that he was permanently settled in one location for the remainder of his life. But one morning in February, Mr. Sousa telephoned from New York, saying he had a long engagement ahead, six weeks at the St. Louis World's Fair, a long tour to the Pacific Coast, and another European tour in 1905, entailing two years' steady travel. He urged Clarke to rejoin him as his soloist, as well as agent of his band, at an increased salary. Clarke had just booked some \$10,000 worth of engagements, but said that if it were possible to secure release from these, he would be willing once more to travel abroad with Mr. Sousa.

So on March 1, 1904, Clarke was again "on the road" with Sousa's Band. His two years' experience as bandmaster proved a great help in his new occupation. Sousa's contract called for 65 men, and Clarke was busy night and day trying to select players who would satisfy Mr. Sousa. The tour began on April 1st, the band playing in 44 cities before reaching St. Louis on April 30th. Clarke's old friend, Walter B. Rogers, was once more his side-partner; the veteran Herman Bellstedt also played the cornet; Leo Zimmerman, Arthur Pryor's successor after 1903 (when Pryor formed his own band), was trombone soloist; Jean Moremans, a celebrated saxophonist, was one of the soloists—in fact, every section was made up of really wonderful players. After six weeks at St. Louis, the band returned to New York. Clarke was engaged for ten weeks, as soloist with the Boston Band, then he rejoined Sousa's Band. 120 concerts were played en route to the West Coast and back to New York. Then, on December 28, 1904, the band sailed for England to commence another European tour. Arriving at Liverpool on January 6, 1905, the band played its first



Herbert L. Clarke, as he appeared at the peak of his great career as a cornet virtuoso with Sousa's Band, in Boston, 1916.

concert at the Philharmonic Hall to a capacity audience; then through the entire British Isles—England, Scotland, Wales, and Ireland—, playing 232 concerts in 121 different cities, with three weeks in London of two concerts daily. Sousa's Band sailed from Liverpool on May 10, 1905, reaching New York City on May 19th. Two days later the band started off for another series of continuous engagements, and after concertizing through 33 states, returned to New York City, closing its long series of musical triumphs at the Hippodrome, Sunday, May 6, 1906. By this time Clarke felt entitled to a real holiday of rest.

Learning that Mr. Sousa was then negotiating to make a trip all around the world, to be gone over two years, Clarke purchased an old farm at Reading, Mass., the home of his parents, as his wife wished to get away from New York City during his

absence from America. Now, for the first time in many years, Clarke had an opportunity to really practice the cornet. For fully two weeks he did not touch his instrument, giving his lips and the muscles of his lips a good rest. Then he began to develop, scientifically, an entirely new system of playing, regulating the amount of pressure of the mouthpiece on the lips, and a corresponding power of wind-control from the chest and abdomen, all to synchronize perfectly with a correct tension of the muscles of the lips. He also saw to it that both his lips vibrated equally in different registers.

After a few months of such practice, his progress was phenomenal. He was able to strike every note perfectly without a miss of any kind, without a break and with a pure tone throughout the entire register of the cornet. He was then in his fortieth year, and he realized that he had just learned to practice and play the cornet

CORRECTLY, after playing the instrument in solo work for the twenty years previous. After a full year, his endurance and technic were marvelous, as his lips never became tired in the least, practicing eight to ten hours daily. Clarke proved to his own satisfaction that the lips do not play the cornet; they only act as a vibrating medium, the same as do the vocal chords. He has used his own system in his playing ever since 1906.

After investing nearly all his money in a farm of 22 acres on the expectation that a two years' tour with Sousa would enable him to get back most of his money, Clarke was stunned by the unexpected news that the bandmaster had torn up the new contract, owing to unforeseen difficulties with a foreign manager of musical concert attractions from Australia. He spent all his few remaining dollars on advertising for cornet pupils and concert work, and soon had many pupils, some from as far away as Wisconsin. He also booked quite a few concerts as guest soloist for various bands that gave annual concerts. So he managed to get along fairly well, and was living at home with his family. After eight months, however, he started again as soloist with Sousa's Band on July 1, 1907, at Atlantic City, and what with one engagement and another, saw himself off on another regular Sousa tour of nine months, playing in 24 states and into Vancouver, Canada. Back home at his farm in March, 1908, he remained until summer, when he appeared for some weeks as soloist at Manhattan Beach with Maurice Levy's Band. Then again he played with Sousa at Willow Grove Park. He arrived back home in November. With an increased number of pupils, with individual solo work in many cities, he also enjoyed a contract, running several years, with the Victor Talking Machine Company, to be ready (for solos, etc.), whenever he was needed. This stay at home lasted until August, 1909, and Clarke was glad to be there, too.

In August (1909) Clarke packed up and was off again with Sousa's Band for another long trip to the Pacific Coast, including a trip through the provinces of Quebec and Ontario (Canada). During this tour he made records for both the Edison and Victor phonograph companies, finishing the season at the N. Y. Hippodrome, January 2, 1910. Then back to Reading (Mass.), where he reassembled his pupils for another four months.

That same year of 1910 became one of the most exciting and pleasurable years of Clarke's life, with the longest engagement in travelling he ever made, the trip around the world with

Mr. Sousa, as the latter's soloist. Clarke was steadily engaged from May, 1910, to Christmas Day, 1911; for twenty months playing two solos daily during the concerts, except when he was on the oceans. Writes Dr. Clarke: "To be able to stand the work of playing a two-hour concert twice daily as first chair man, besides from two to three solos at each concert, proved that my studying the cornet by the scientific method which I had adopted a few years previous, was the proper procedure. I did not miss a day's playing, and kept healthy all the time, without the least tiring of my lips or any strain, doing all the hard band work with the Sousa group."

Clarke looked forward with intense interest to the coming world tour that Sousa was mapping out to undertake with a 65-piece band. During the eight months while the bandmaster was engaged in making his preparations, Clarke went all the way to the West Coast to play solos for about twelve weeks with Henry Ohlmeier's Band, in California. On July 30th, he returned home to Reading, Mass. He had only a short visit with his family, as Sousa's Band began a tour on August 13, 1910, at the Auditorium, in Ocean Grove (N. J.), which was not ended until after the entire organization had travelled some 48,000 miles, Clarke playing 473 programmed cornet solos during that time, not returning home at Reading until December 15, 1911, after an absence of 18 months.

This tour, preliminary to embarking Christmas Eve (1910) for Liverpool, included 18 states, and five cities in Canada. In New Haven (Conn.) Mr. Sousa was taken ill suddenly, and was rushed to a hospital where he was confined for two weeks. Under Clarke's direction, the band played 22 cities before reaching Montreal, where Sousa joined his men once more. During this period Clarke played his solos twice daily as usual, but, of course, had no opportunity to perform during the ensemble numbers.

After reaching Liverpool, January 1, 1911, the band opened at Queen's Hall, in London, for a week's concerts, playing twice daily. This was followed by a tour throughout the British Isles, playing in 68 different cities. On March 4th, the band sailed for Cape Town (South Africa), arriving there on the eve of March 23rd. Sousa's Band played a month in South Africa; 14 cities and 45 concerts. On the 22nd of April, the band embarked for Tasmania for two concerts, one at Hobart and another at Launceston. Then on to Melbourne, Australia, and on to Sydney, where they played daily concerts for four weeks. From May

12th to July 29th, Clarke played 112 programmed cornet solos, through twelve cities, four weeks in Sydney, five weeks in Melbourne, one week in Adelaide, and one week in Brisbane. However, in Ballarat, Mr. Sousa was taken ill, and Clarke directed the band, again finding it difficult to play without warming up before the solo. It was quite cold there, and when he started to play, he was half a tone below the pitch of the band. So he transposed a half tone for a few measures and upon coming to the cadenza, he played a longer one to warm up the cornet, and when he started with the band again, he was in tune. On July 28th, the band sailed for New Zealand. On the 31st, they arrived at Invercargill. Playing two concerts daily during August, Clarke gave 56 programmed solos in nine cities. Then on to Honolulu for just two concerts. On September 1st, the band sailed for Vancouver, B. C. On September 12th, they set sail for Victoria, arriving on the 20th. Playing many concerts from the Pacific to the Atlantic, he returned home, having been eleven weeks on the water without playing.

At the beginning of the year 1912, Mr. Clarke remained more or less at home for eight months, enjoying a well-earned vacation. During this period he experimented still further in private practice to increase his already formidable endurance and technic. Of the results he attained, he writes: "I was confirmed in my belief that cornet playing is as easy as ordinary deep breathing. When the regular season with the Sousa Band opened on August 16, 1912, I played more easily than ever before as a result of the eight months' experimental practice. During this short tour of four months, I played 234 programmed solos, which were doubled and trebled by encores at each concert. This encouraged me later to try some creative 'stunts.' I had mastered what I used to consider 'impossibilities' on the cornet, and came to the realization that there is nothing impossible. It is a great satisfaction to be able to play easily, without strain of any kind or torture for the player, or for his audiences, who wish to be entertained, not to suffer." On this same fall tour the band covered 16 states, including 139 cities, concluding a week before Christmas.

At this period Clarke entered upon an entirely new phase of his eminent career. On January 1, 1913, he began his new position as head of the cornet and trumpet department of the large band instrument factory, headed by Charles Gerard Conn, the celebrated manufacturer, at Elkhart, Indiana.

(To be Continued)

Buy Another Bond Today!

School Music News

Section of The School Musician

More Music for Morale

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Miss. Bandmasters Clinic Urges State Contest in '44

Laurel, Miss.—Thirty-three bands of this state were represented in the one hundred forty-three students who made up two bands for the sixth annual state bandmaster's clinic held here Dec. 8 to 11. The clinic was well attended by school bandmasters from all parts of Mississippi, and the barometer showed rising enthusiasm throughout the four days of music and work. This was the first time the state clinic was held in a city high school. Previously, it had been a college product.

Unanimously declaring the importance of motivation at this time, the clinic heads reached a determined conclusion to have a State Contest in 1944, and to petition the Mississippi Educational Association to make plans for and lend aid to such a project.

E. A. Cornelius, Columbus, was elected president of the band directors. Mr. J. Stanley Arnold, Gulfport, was elected vice-president. Frank Heard, Natchez, was re-elected secretary, and Brother Romuald, St. Stanislaus, Bay St. Louis, was elected editor of the Mississippi Bandmaster's Association Magazine.

The clinic concluded with a grand concert by the Red and Blue bands. Special appreciation is given to The Laurel Leader-Call for their co-operation and the publicity given the event.

Big Bandmaster Attendance Expected at Simon Clinic

Howells, Nebr.—That great cornet virtuoso, for 6 years with John Philip Sousa, and more recently famous as one of America's greatest bandmasters, Dr. Frank Simon, will be the guest conductor and perhaps play a solo or two, at the Band Clinic and Concert to be held here on March 26th. The Clinic Band which he will direct will be made up of seventy pieces, picked from the school bands of Clarkson, Dodge, Norfolk, Omaha, Stanton, Wisner, West Point and this city. There will be a rehearsal under the direction of all of the bandmasters from the above mentioned cities, before Dr. Simon takes over.

The public is invited to attend the evening concert which will be played from the stage of the high school auditorium. This will follow a busy day of clinical studies and band literature review. School band directors from all parts of the state are expected to attend.

Semrad Now Out of Army, Retakes David City Band

David City, Nebr.—Wilfred Semrad is the new band instructor and conductor in the David City schools. Mr. Semrad comes from Omaha, and will fill the vacancy caused by the untimely death of Miss Edna Mae Collier. He is not a stranger to David City, having worked here in a similar capacity before being called into military service from which he was released too late to resume his position here for the first semester of the current school year.

NEW JERSEY HIGH SCHOOL BAND BROADCASTS PROGRAM TO ENGLAND

By Lorraine Heller
Public Relations Mgr. Inst. Music Dept.

Henry Melnik

Director of Band and Orchestra Weequahic High School, Newark, N. J. On October 31, the Weequahic High School band of Newark, New Jersey, under the direction of Mr. Henry Melnik, made its short wave debut on the air in an international broadcast to England. The Columbia Broadcasting System and the British Broadcasting Company combined efforts to present to their audiences a divided program of the regular feature "Transatlantic Call: People to People." This time they contrasted British and

American school life. The broadcast provided another important link in the relationship and solidarity between the two countries.

When it came to choosing the section of the country to be represented in the broadcast, C.B.S. selected the eastern seaboard; the exact location Newark, New Jersey; the school, Weequahic. The reasons for this choice are unknown. We hope that it was because of our students' enthusiastic participation in the war activities which are typical of what many schools all over the United States are doing. At any rate, whatever the reason, Weequahic was very proud to be given the honor to represent the fine schools of our country.

The students of Weequahic are working on salvage drives, Red Cross activities, and stamp sales. But in addition and most important of all are the extensive Victory parades, under the supervision of our instrumental music director Mr. Melnik. The band is conscientiously devoting all of its time and energy to the successful fulfillment of war activities. Every Thursday in the spring and fall, if the weather permits, the band marches through the school district emphasizing an all out effort for helping to win this war. A poster platoon marches behind the band and carries inspiring posters which urge people to save, serve, and conserve. Also, following the band is a "Victory Bond Brigade." During the course of the parade the members of this group circulate through the crowd that has gathered to watch the band and proceed to sell bond pledges. Last season, in five parades, the brigade sold a grand total of \$178,000 in pledges. This of course isn't by any means an easy job. Playing for the football games, which was discontinued for the duration due to lack of transportation, was a far less strenuous activity. However, the band will continue these patriotic parades as long as it is at all necessary. These activities may have been the reason the Columbia Broadcasting System called on Weequahic to do the broadcast.

The first half of the transatlantic program which came from the Manchester Grammar School in England, gave us a view of English school life. At the second half, Weequahic went on the air from its own auditorium giving the English people an idea of high school life in the United States. Our division of the program began with the band playing "Hail Weequahic," our school Alma Mater, composed by Mr. Melnik in 1938. During the course of the program, several amusing skits portraying classroom activities were enacted for which the band supplied fine musical accompaniment. A spur of the moment suggestion by our director enabled the band to provide an impressive and subtle background to the last portion of the program by playing "Orange and Brown," another school song composed by Mr. Melnik, the words of which were



"Man to Man"—but in this case it is Miss Kay Dollar, Music Section, Special Service Division, War Department, showing Pfc. Robert Castill, one of the recordings for V-Discs. These are pliable twelve-inch records of classical, semi-classical and popular music now being supplied by the Army to all its installations at the rate of 100,000 per month.

written by Lt. A. Walter Ackerman, formerly of the Weequahic High School faculty and now in the army.

Impressive too was the sight that the band provided in their brilliant orange and brown uniforms. The band, which consists of approximately one hundred members, was arranged in a semi-circular position, allowing the audience a full view of all the sections. The great success of the band is accredited not only to the director and the bandmen, but also to the student officers staff which assists Mr. Melnik in carrying on the duties of the instrumental department. Mr. Melnik also attributes part of its success to the splendid cooperation and support given him by our principal, Mr. Max J. Hersberg, who is an internationally known scholar in the field of education. Mr. Hersberg is an authority in English and has written many fine books on the subject. He is currently serving as president of the National Council of English Teachers of America.

For the benefit of the audience which filled the entire auditorium, the twirlers and cheer leaders dressed in their uniforms, went through their paces. One of the highlights of the program was the audience cheering in a lusty and inspiring "Yeah—Britain" which expressed quite simply yet most emphatically the emotions of everyone in the audience.

An opportunity as great as this one occurs very infrequently in the history of a school, and Mr. Melnik and the band had a great responsibility entrusted to them. It was indeed an honor and a tribute to be chosen to do the broadcast, especially since there are so many fine school bands in the country. No one in the school in all of its ten years of existence ever dreamed that their voices and music would carry as far as they did that Sunday afternoon. The school, the band, and Mr. Melnik were very proud to be given the chance to communicate with our friends and allies across the ocean. Many alumni of Weequahic High School now in the service sent letters and telegrams from camps in this country and from overseas telling how thrilled they were to get an opportunity to revisit their old Alma Mater via the radio.

Leaves School Band for Post in Japanese Camp

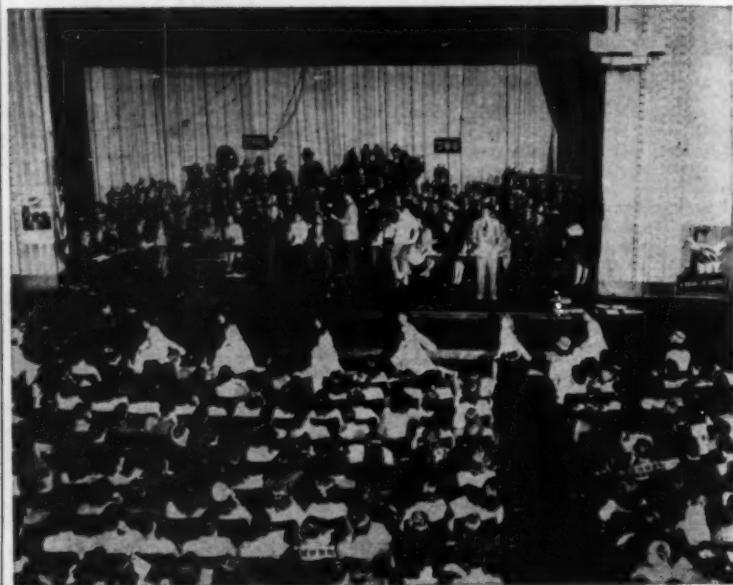
Denson, Ark.—R. H. Rennick, who has been director of instrumental music at Beatrice, Nebr., for the past six years, is now located here at the relocation center for Japanese as an instrumental music instructor. Information as to whether the vacancy made at Beatrice has as yet been filled by the school board is not available.

Baton Twirler Socks Self

New Philadelphia, O.—This is too good to keep any longer, although it did happen last October 28th.

Junior Byers, drum major, was parading at the head of the New Philadelphia High School Band just before the big game with East Liverpool, when his flying baton struck the expert on the head, and knocked him cold. But he proved he can take it. At the half, he was back in the show, and according to spectators put on the smoothest baton twirling exposition ever accomplished in his career.

Quiet! We're on the Air. Come in England



From the center of the high school auditorium, you see here the Weequahic High School Band as it appeared to the audience during the transatlantic broadcast. Mr. Henry Melnik is Director. The six white clad figures running across the room, between the audience and the stage, are,—well, your guess is as good as ours.

Nearly 1/3 of All Kids in This School Play in Beverly Eklund's Band

Orion, Ill.—The Orion Community High School has an enrollment of 157 students. 42 of that number are taking instrumental music and make up the band which is under the direction of Beverly Jane Eklund, who is doing a noteworthy job.

During the fall, the band made things hum at all of the home football games, and now that the basketball season is in full swing, the excitement of the games run a close second to the enjoyment of intermission programs by the band and its 8 eye-filling baton twirlers. Miss Eklund has recently started a new twirling class of girls six to eight years old, who will soon compete with her present corps of 8 beauties.

Manring Succeeds Clarke in Important OMEA Post

Cleveland, Ohio—Harry F. Clarke, music director of the Lincoln high school, who has served for many years as chairman of instrumental affairs for the Ohio Music Educators Association, has recently asked to be relieved of that responsibility. D. E. Manring, also of this city, now serving as a representative on the board, will take over the chairmanship post. Mr. Manring has worked closely with Mr. Clarke and is believed by directors of the Association to be the one man best posted and equipped to carry on the work. Mr. Clarke has agreed to assist Mr. Manring in his new duties.

Forbes Now Has Lincoln Band with Nifty Suits

Lincoln, Nebr.—Vernon A. Forbes, of Howells, Nebr., graduate of the school of music at the state university, is now director of the Northeast High School band. Mr. Forbes has been a resident of the capital city for about twenty-four years, spending his entire time as a teacher of music, and an adult student as well.

The Northeast High band has about 100 pieces, and is one of the popular musical organizations of the city, taken active part in civic affairs and war activities. It was recently outfitted in new black and white uniforms, with the cooperation of the community, at a cost of some \$2,500.

Correction Please

Austin, Tex.—I hope none of you boys and girls, who play the oboe, have fallen on your ears trying to perform one of the trills as recommended in my article which appeared in the November issue of THE SCHOOL MUSICIAN under the caption "I'll Wind". The fact of the matter is there was a typographical error in the manuscript which I did not detect from my carbon copy, until too late. I wrote the publication immediately to make correction, but the issue had already gone to press. In the chart as published, the trill from g-flat to f is made with the right 1st finger. That is wrong. Use the right 2nd finger instead.

Well, that's that, and I hope you will accept the scarlet-faced apologies of both the publisher and myself for any confusion you may have been caused.—Clayton Wilson.

Nigro, Aurora, Proves the Seed Is in Itself

Aurora, Ill.—Dec. 7th has become an historic date in American History. It is a stop on the calendar now popularly recognized by school bandmasters for a morale building patriotic concert.

Harry H. Nigro, supervisor of music, gave such a concert this year styled "An American Epic with Song". In it, he featured an all grade concert band, and a grade chorus from sixth, seventh and eighth grades of West Aurora Elementary Schools, all this mixed with drama, art and community singing. It was a gala evening in the High School Gym, and Harry Nigro and his narrator, Stanley H. Perry, sent an enthusiastic audience home thoroughly moralized and feeling that they themselves had put on a grand show.

Hood and Wood Take Over for Dick in Woodbine

Woodbine, Ia.—Filling the vacancy left by Mr. Dick, former music teacher here, who resigned to enter the armed forces, George Hood has taken the leadership of instrumental music in the schools, and Mrs. J. S. Wood is in charge of vocal music. Band rehearsals are being held each Monday evening and Wednesday sixth period. It is hoped that through these two leaders, the music program in the schools may continue successfully until a permanent director has been selected.

School Buys Tank

Cleveland, Ohio — Closing the first semester in a blaze of glory, Glenville High School blew their Pearl Harbor Day Drive up to a grand total of \$34,383.35 in bonds and stamps sales to students and faculty.

This carried "The Tank for a Yank" well beyond the goal post, and in fact, registered Victory almost a month and one-half ahead of schedule.



Two camera shots of the Elkhart High School Band and Orchestra, respectively, made during the progress of their recent joint concert in the high school auditorium on November 19th. Above: a well-costumed replica of "The Spirit of '76", as they appeared with the orchestra. Below: Director David Hughes features the "Four Freedoms" with a patriotic band number.



This is the 728th M. P. Band of Camp River Range Park, Detroit, Michigan. S. Sgt. Lawrence Fogelberg, formerly of DeKalb, Illinois, Director. If you are wondering if we have made a mistake, and given you the wrong picture, the answer is no. An Army Band is subject to all military training, and this picture was made one lovely winter day, when the members of the band were taking a few moments rest in the process of a cross-country march. Mr. Fogelberg is on leave of absence from the DeKalb High School Band.

Morse Goes to Waco, Weiand Takes York Job

York, Nebr.—Miss Elaine Weiand, of Lincoln, who is working toward her master's degree at the University of Nebraska, has been engaged here to fill the vacancy made by the resignation of Richard Morse, director of instrumental music, who left for Baylor University at Waco, Texas, to take up similar work there in January.

New Music Girl at Gary

Gary, Ind.—Miss Ruth Cochrane, former music instructor in the Falls City, Nebr. schools, has taken a position in the music department in the Gary school system. For a short time before coming to Gary, Miss Cochrane worked at Green River, Wyo.

Tabor, Ia.—On Sunday, Dec. 19th, the high school glee clubs, under the direction of Miss Hazel Cox, and the band under the direction of Warren Darrah, gave a Christmas program at the high school auditorium. Both vocal and instrumental selections were in the spirit of Christmas.

Big Chi. Suburban Band Clinic at Brookfield, 16th

Brookfield, Ill.—The annual instrumental music festival of schools of Chicago's suburbs will be held this year on January 16th at the Gross High School, 2500 S. Maple Avenue. A massed band

from School District 105. Each of the high schools in this territory will also present a representative group. Lyons Township High School, La Grange, will present a choral group directed by C. F. Dissinger. Riverside - Brookfield High School, a Trumpet Trio, directed by H. L. Edquist; Morton High School, a Woodwind Ensemble, directed by Louis Blaha, and Proviso High School of Maywood, a



This is the Chicago Suburban Festival Band, as it appeared in January, 1943; one year ago. The Festival Directors this year will duplicate this scene with 1944 talent. This picture was made on the auditorium stage of the Bellwood, Illinois High School. Marvin S. Wilkins is Director.

of about 120 pieces, composed of musicians selected from bands of School Districts 103 Lyons, 105 La Grange, 95 Brookfield, and 88 Bellwood, will perform. There will also be a 30 piece group of newly organized grade school musicians

string quartette, directed by Wallace Nelson. Marvin S. Wilkins is clinic director.

This clinic has become one of the popular musical events of Chicago's residential suburbs, and a record crowd is expected this year.

Jean Jones Now at Logan Has Instrumental Groups

Logan, Nebr.—Miss Jean Jones of Missouri Valley has been engaged by the local school board to teach instrumental music here. She is a graduate of Morningside College, and taught one year at Gillett Grove, Iowa. More recently, she has been employed in a music studio in Minneapolis taking advantage of the opportunity to advance her class work at the University of Minnesota. She fills the vacancy created by the resignation of Mrs. Mabel Schoeberl.

Pep Band Can Up Morale for Bond and Stamp Sales

Bonesteel, S. D.—Under the able direction of Mr. Kenneth Schoenebaum, the local high school band has made steady progress through the first semester of this school year. There are now 20 members of the regular band, and there is also a pep band organized to play for the basketball games. This pep band is also an ideal unit for bond rallies and other patriotic duties, of which there are so many for the school band at this time.

Sioux Falls, So. Dak.—The Washington high school band composed of 50 girls and 25 boys, under the direction of Arthur R. Thompson, is making unusual progress this year as indicated by their recent Christmas concert.

New School Dance Band to Jive Omaha Events

Omaha, Nebr.—A dance band has been organized at Minne Lusa high school by three students, John Kuhn, Jack Robinson and LaVern Westling. The band will play for all social events of the school. Other members of the band are Lee Disbrow, Paul Barker, Wallace Wright, Carol Miller, Jean McConahay, Bill Miller, John Wells, Allen Johnson and Don Hansen.

Opening at Alton

Alton, Ia.—Mrs. Jean Ray, who has been music supervisor in the public schools here for the past five months, has resigned her post, and left for Washington, D. C. At the time of writing, information as to whether the position has been refilled is not available.

Cleveland Concert

Cleveland, Ohio.—The Glenville High School Band and Orchestra will present their annual winter concert on January 9th. Tickets of admission will be 30c per customer. The program will include many popular selections, and present as soloists, Joseph Stoll, Walter Nall, and Allen Kofsky.

Brookings, S. D.—The high school music department, which is under the direction of Miss Dorothy Thompson, gave an unusual Christmas entertainment of religious significance on Dec. 15th.

Stanton, Nebr.—Santa was received here in a blaze of glory on Saturday afternoon, Dec. 18th, with a rousing reception by the high school band, which is under the direction of John Abart.

Irwin, Ia.—Band members and their director, Miss Maxine Jackson, were given a fine Christmas party by the Band Mothers club at the home of A. H. Blair. Popcorn balls were most popular.

Thirty-Six Join Band

Valentine, Nebr.—The new band in the city schools is really getting under way with 36 members having enrolled from the sixth to the twelfth grade. Mr. Weber, the director of the band, reports that they are progressing very well.

Olsen's "Big Strings" Have Been Cutting Up Again



This is a very interesting picture, for the shape it's in. In it, you see the "big strings" of the Fremont, Nebr. High School Orchestra. Nine cellos, eight violas, six basses. W. R. Olsen is Director of Music.

Kansas News Reel

Denton Rossel, formerly at Kinsley, Kansas, has taken over the band and orchestra at Independence. He submits these pictures of his children, Ellen and Bob, as evidence of how fast they work in Kansas.

Flash-**Address Your Letters to the School Musician News Room**

Fairbury, Nebr.—Vesper service was presented here by the high school music department on Tuesday, Dec. 21st in the Methodist church. Miss Henrietta Kuska is director of music.

Red Oak, Ia.—High school music groups gave a Christmas concert in the gym on Friday, Dec. 17th, under the direction of Miss Genevieve Gustafson.

Ashland, Nebr.—The instrumental prelude under the direction of Miss Frieda Woltzel, in connection with the Christmas program, on Dec. 17th, is described as worthy of any professional group. "The timely expression and direction were faultless, and the music was lovely indeed".

Lead, So. Dak.—Although handicapped by the loss of many band members at the opening of school, Director Elster showed marvellous recovery at his annual winter concert held here on Dec. 21st.

Oakland, Ia.—The Band Boosters' association is one of the liveliest school groups in this town, and that always means a good band.

Villicia, Ia.—Miss Dorothy Kean, who has been band instructor here in the Villicia public schools for the past year and a half, has just resigned her position. It is the understanding of this column that the position has not yet been refilled.

Pierce, Nebr.—Much credit is given to Miss Vondracek, music director of the Pierce public schools for the fine musical program presented at the high school auditorium on Monday evening, Dec. 20th.

Alma, Nebr.—Under the direction of Supt. D. J. Bunch, the Alma school band is making wonderful progress as indicated by the quality of the mid-winter concert given here on Dec. 17th.

Red Oak, Ia.—The school band, under the direction of Supt. Earl Blue, gave a fine account of itself at the Christmas musical program given in the high school auditorium on Dec. 17th.

Salem, S. D.—Opening the Christmas musical program with "United Nations" a march by Karl King, the high school band under the direction of A. J. Opland, gave a fine performance.

Stanton, Nebr.—John Abart, music instructor of the city schools, will take several of his instrumentalists to Howells on March 26th for the big clinic band which will be under the direction of Dr. Frank Simon.

Watertown, S. D.—Elmer Carey, director of instrumental music, has announced the date of the annual mid-winter concert for the senior band and orchestra as Jan. 14th.

Gregory, S. D.—Miss Krieger, director of the junior and senior high school bands, took part in the fun of the Christmas party held in the gym after the concert on Dec. 16th, and received a gift from the young musicians.



- 1 You blow in there.
- 2 And it comes out here.
- 3 Funny. It looked easy.
- 4 I got the idea.
- 5 I'm in the groove.

Stanton, Ia.—The music groups of both high and grade schools presented a Christmas concert on Dec. 17th, under the direction of Miss Genevieve Gustafson.

Kearney, Nebr.—400 service men graduated from Kearney high school were honored in a Christmas program of music, under the direction of Miss Elizabeth Summings. Six stars in the great flag were gold.

Norfolk, Nebr.—The annual Christmas Vespers program given at the high school auditorium on Dec. 19th, under the direction of Miss Alice Dawson, was outstanding, the beauty of the music and setting were enhanced by the great Christmas story.

Creighton, Nebr.—The public school music department gave a nice Christmas gift to the community in a program of Yuletide music on Dec. 19th, under the direction of Miss Georgean Parkert.

Belle Fourche, S. D.—The stage setting of deep blue with silver stars, and the lighted Christmas tree for the musical program held in the high school auditorium on Dec. 16th was most effective. The band and orchestra are under the direction of Charles F. McClung.

Council Bluffs, Ia.—The local music teachers' association will sponsor a program by students of its members on Jan. 23rd. This is the first of two such programs to be given, the next will be on April 23rd. Contact Irene Haskins Jensen, for further details.

Richmond, Va.—Captain James Donahue, Richmond, was recently elected president of the Virginia Association of Orchestra Directors and Bandmasters.

Alliance, Nebr.—Handel's Messiah produced this year by the music department of the schools reached a new high in musical perfection. The vocal production was under the leadership of Fred O. Swan. The orchestra is directed by Mr. Hill.

Lenox, S. D.—Jim Simon was elected president of the school Pep Band in December.

Sioux Falls, S. D.—Besides being a musical success, the Christmas concert given at the Washington high school by the band, enriched the band's fund by approximately \$630. Director Arthur R. Thompson is happy.

Bridgewater, S. D.—Director Samp of the school band gave a fine Christmas program on Dec. 22nd in connection with vocal groups which are under the direction of Miss Haynes.

Storm Lake, Ia.—The music department of the Alta schools gave a fine Christmas program on Dec. 22nd. C. Raymond Rutt is director of the band, and Miss Marian M. Williams conducts the choral groups.

White, S. D.—The high school band under the direction of Miss Coxe presented a program with the glee club on Dec. 22nd.

Hot Springs, S. D.—The high school orchestra under the direction of Paul E. Torgrimson played an important part in the enjoyment of the senior class play given at the high school auditorium on Dec. 16th.

Wakonda, S. D.—Martin Swedling, director of high school music; and Mrs. T. E. Knowlton, supervisor of grade school music, pooled their achievements for a fine Christmas program in the auditorium on Dec. 22nd.

* * *

Music Maintains Morale—Keep 'Em Playing.

Hughes Announces School For Hopeful Directors

Elkhart, Ind.—“To provide practical information in methods and materials for teachers now required to teach instrumental and vocal music, but who have had limited experience in these subjects,” is the first line purpose of the “Music Short Course Workshop” to be conducted at the Elkhart High School, February 3, 4, and 5.

All subjects of vocal and instrumental music will be covered by seven competent chairmen. Gerald M. Frank, President of the Ohio Music Education association from Lorain, Ohio, will deal with grade school instrumental music; C. B. Smith, Director of Instrumental Music, Evansville, Indiana, junior high school instrumental music, and Eugene F. Heeter, the instrumental man from Holland, Michigan, will take the senior element. Registration is \$2.00.

Music publishers and band instrument manufacturers will have displays, and the B. I. M. will throw a banquet on Friday evening.

The Workshop is sponsored by the Elkhart Public schools, David Hughes, Music Director, Elkhart Music Parents club, and the Elkhart Chamber of commerce, and has the endorsement of Region Three of the National Competition Festival Association, of which G. W. Patrick is secretary.

Thank You, Mr. Eitel

“America today possesses the bulk of the world’s musical talent. More than one hundred million Americans can hear a Beethoven symphony or a Tschalkowsky concerto, the largest audience in history to enjoy the timeless international language, Music. With the monumental increase in music lovers has come a growing interest in the immortal masters themselves, men whose lives are as interesting as their works are inspiring.”

Thus opens Otto K. Eitel’s story “From Bach to Gershwin” which we are proud and happy to have the privilege of reproducing on the two center pages of this issue.

The original brochure is in full color beside which our humble reproductions are relatively pitiful. The calligraphy is the work of Raymond F. Daboll, the illustrations by Joseph Feher, and the complete piece was designed and produced under the direction of E. Willis Jones. If you like the work, Mr. Eitel would probably enjoy a note of appreciation.

The Man with the Baton

Is Finding Gold in Sparta

Sparta, Ill.—Robert K. Powell, by virtue of his unheralded and perhaps unappreciated value to the community, is about the most important man in Sparta. He is music supervisor and director of band and chorus in the local high school. Through music, the true Balm of Gilead, he is influencing the youth of the town in the direction of good, a good that will bear fruit for the social advancement of the community as time goes on.

The Sparta Band and Chorus were hard hit last year by graduation and leakage into the armed forces. But Director Powell has succeeded in interesting new members who are filling the vacan-

West Virginia Twirlers and Their “Cinderella”



This is the gorgeous baton twirling team of the Central Junior High School, Clarksburg, West Virginia. Director Shaw is extremely proud of this bevy, as who wouldn’t be. Oh, yes! The girl seated on the steps? Well, she just happened to be sitting there when the photographer came along.

cies and under his smart tutorage doing a very good job of it.

The band played for all home football games during the fall season, and is now gone into its basketball routine, the value of which, to the sport itself, could best be appreciated if found missing for a game or two.

The band, chorus, ensembles and soloists gave a big “Pearl Harbor Day” concert on last December 7th, a program that was enthusiastically received. The Sparta High School has the only band in the county.

Editorial of the Month

From The Monocle, published bi-weekly by the John Marshall High School, Richmond, Virginia.

It has been said that Americans are always looking to and preparing for the future. If we could turn time forward a few years, we hope we should see a world of peace and good will. Can’t you picture it? The blue of the sky would be penetrated by only birds and planes of peace; the sea would be free for fisher and boats, not warships. On land the factories would turn out canned goods and clothes, not bullets and guns. In that time there would be no such words as “juvenile delinquency” and “crime.” Instead of war there would be love. Telegrams of “We regret to inform you” would be unknown.

These things will be the rewards of planning now. If young Americans train themselves to follow high standards, an ideal world will not be impossible. The International Quill and Scroll Society has as its goal the attainment of such qualities—the attainment of them now—truth, loyalty, friendship, culture, initiative, opportunity, and leadership.

Here we see the twirling team of Central Junior High School of Clarksburg, W. Va., with Drum Major Beverly Boyers, center, top step, who besides being an accomplished baton artist is also an acrobatic dancer, with Senior Drum Major Sue Ann Coffman (shown beside her). Beverly directs the Central Junior High School Band when on parade, or conducts the twirling team in intricate maneuvers or baton technical embellishments to the band’s playing.

The twirling team is organized as a separate unit from the band, and Miss Jackie Gabbert, the girl on the extreme right, is President. They meet twice weekly as a regular school subject, have regular class assignments and take periodic tests or examinations, and have a grade recorded on their report-cards. On the school records, this class is known as “Applied Baton Art,” and the group uses for their text the three volume work “Art of Baton Spinning” by C. W. Benner and Paul Painter.

When the band performs indoors at concerts or other similar public appearances, this “twirling team” embellishes certain numbers with drills, dance-steps, or acrobatic “stunts” interspersed with various baton tricks and routines. They have received considerable favorable publicity in connection with appearances before different clubs, schools, and fraternal and civic organizations in and around Clarksburg. A. W. Shaw is Bandmaster, instrumental teacher and instructor of this group.

Grand Island, Nebr.—The 76 voice Senior High School chorus, under the direction of Marjorie Smith, gave a fine program to the Kiwanis Club, held here on Dec. 16th.

Helpful Suggestions For GROUP Teaching

THE DEVELOPMENT OF SCHOOL MUSIC in the United States has grown by leaps and bounds. It is a recognized fact that during the past twenty years our country has surpassed all others in the advancement of School Music.

This rapid development has brought about many new phases in teaching methods. Those of you who made your studies under masters of "the old school," will admit that group teaching then was a rare thing not to say a condemned system. Today, after many years of successful experiments by competent teachers, we are assured that group teaching, if properly conducted, will achieve many fine results.

Many of you can recall the time when school bands and orchestras were unknown. I have reference to such bands and orchestras as had a fairly well balanced instrumentation and a creditable performing ability. The consensus of opinion then seems to have been that school children were not matured enough to properly learn a musical instrument and that it was ridiculous to even believe that a good band or orchestra, made up entirely of school children, could be developed. Well, this was the criterion of many a music teacher some twenty years ago; and unfortunately, their actions were governed by their concepts. The result of it all was that plenty of fine talent went by the wayside.

Today, in contrast to the above times, we have proved the possibilities of high school bands and orchestras. We are justly proud of the thousands of school bands and orchestras in our country. I feel that I can say, without fear of successful contradiction, that many a class A school band of today has a better repertoire, better instrumentation and better playing ability than many a renowned municipal, or even semi-professional, band of twenty years ago.

It is obvious that a system of private lessons will be productive of greater and better results than the system using class lessons. However, in schools where the former cannot be used, the latter may be used very effectively.

Whether the system used be that of the individual or group lessons, no satisfactory results will be obtained unless a definitely planned course of studies is followed. Teaching pupils by the "learning pieces" method does not develop musicianship. Unfortunately, some teachers make use of this method on the ground that the

By Brother Romuald Robitaille
Bay St. Louis, Miss.

time allotted for music classes is too limited, or that the school and the public demand the appearance of the band in public performance within a short time after the band has been organized. It is to be regretted that such cases do exist but I believe that they are the exception. Music is an art and as such its study requires a course that is progressive in its entirety.

There are many important factors that contribute to the success derived from class instruction. It is not my purpose to enumerate all of them in this short article. I will stress only those which I feel may be of some help to those who must make use of class instruction.

The following are some of the points that should be considered; the proper grouping of students, the selection of a practical text book, the scheduling of lessons, and the planning of activities as an incentive to greater interest.

First, the proper grouping of students. Before arranging the groups, the teacher should be well informed on the playing and technical ability of the students.

Students who will have to struggle constantly to keep up with their group will easily get discouraged, whereas, those who will keep up with the assignments regardless of how little time they devote to individual practice will gradually lose interest. In either case, the teacher would be guilty of an injustice to those concerned. As much as possible, the grouping should include instruments of the same family. Then, consideration should be given to the size of the group. The qualifications and teaching ability of the teacher will have much to do in determining the size of a group. One who has the ability to detect mistakes readily and pick out the individual who made the mistake could possibly do justice to as large a group as six pupils. Here, as in all well regulated organizations, discipline will account for ninety per cent of the success achieved. It is not necessarily true that every good musician makes a good teacher. The successful teacher will command a discipline that is kind but firm. He will win the respect and affection of his pupils. Therefore, a poor discipli-

narian . . . if he must teach . . . should not attempt to teach a group of more than three students. If convenient, it may be best for matters of discipline to group boys and girls separately.

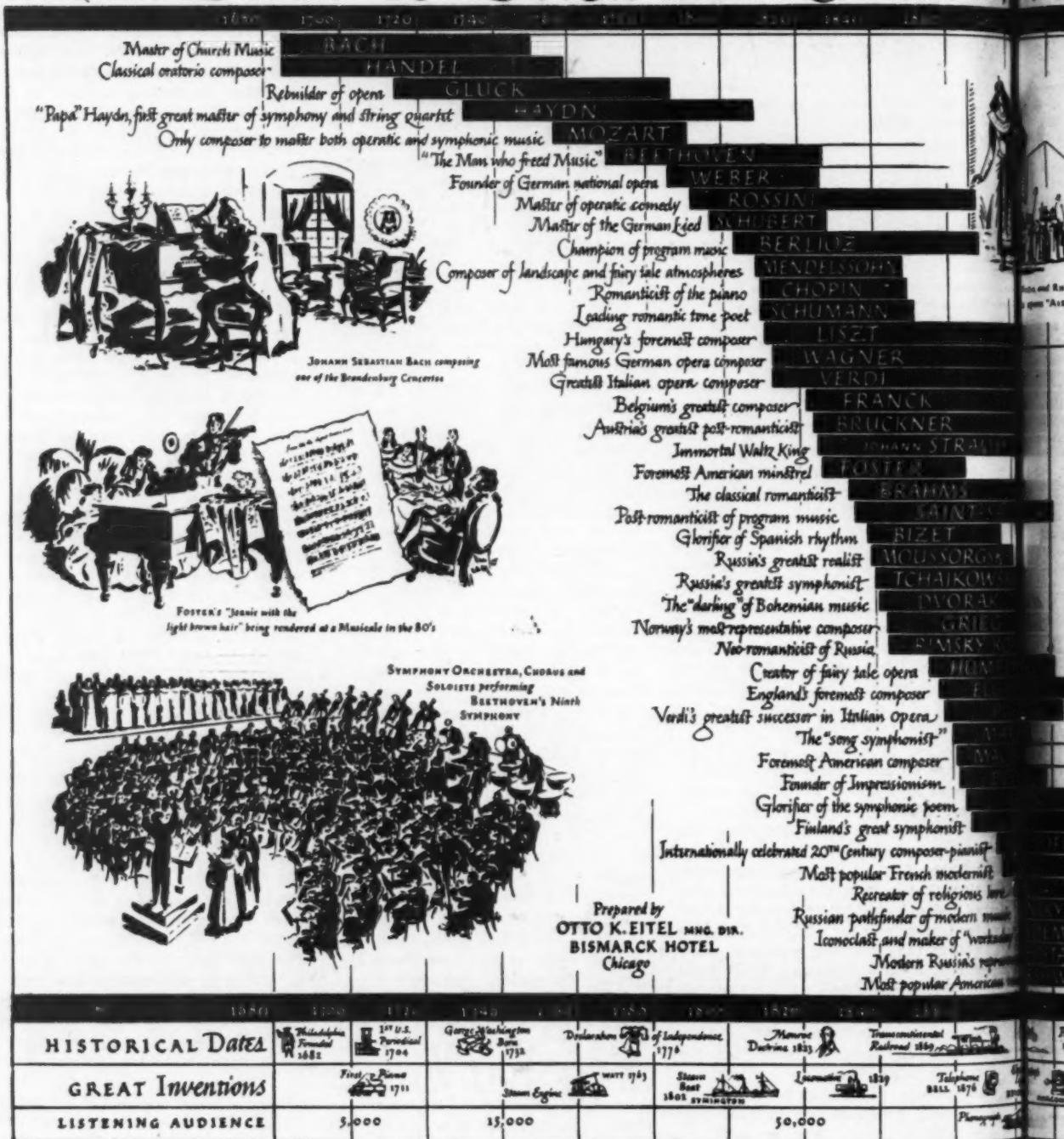
The text book should be one that is thorough and practical. I strongly discourage the use of such books as give only a smattering of the fundamentals and aim at rushing students to the playing of band selections. There is no short cut to learning music. All who have become famous among high school musicians have become so as the result of years of hard work.

The lesson schedule should be so arranged that each group receive at least one fifty-minute lesson a week. It is important that attention be given to every pupil. Many teachers seem to have a natural tendency to call always on the bright pupils at the expense of the less favored, whereas it should be the opposite. No one should be absent from the weekly lesson except for very serious reasons. Students who cannot keep up with the assignments for their group should be demoted whereas those who show exceptional talent could be placed in a more advanced group if this can be conveniently done. The lesson period should be made interesting. Assignments of easy solos, band selections and most important, technic work should be made at every lesson. At least five minutes of every lesson period should be devoted to the study of musical terms, the scales, etc. With such a program, the student will enjoy the time of the lesson and will look forward to the next lesson.

An efficient teacher will devise means and ways to offer some incentive to his students for greater interest. This can be done with beginners as well as with more advanced students. For instance, he may arrange the pupils of a group in first, second, third, place according as to which knew his lesson best, next best, and so on. He will offer the one who holds first place, for a certain period of time, the privilege of playing a solo before the students of the first band. This has always worked fine. Youngsters like to "show their stuff" you know. He will require that a certain course be completed before beginning students are admitted to the first band. I suggest that this rule be enforced even in small schools where there is but one band. As soon as the entire group of beginners is advanced enough to play simple band selections, without devoting too much time to learning them, a beginners band should be organized. Never should the band rehearsals replace the weekly lessons. It is only a means to an end, but not the end.

FROM Bach TO Gershwin

TWO and one half CENTURIES
of MUSIC 144



"How brief were the lives of Mozart and Chopin? In whose company did Verdi and Mendelssohn compose? Which historical events and revolutionary inventions swayed the musical vision of Wagner? To find the answers to these, and other musical questions, it seemed important that I have a chart to show when each Master lived. I searched the libraries until satisfied that no such

chart existed. Then, with Elsa's help, I made my own. We did not pretend to scholarship, nor did we claim authority to choose the greatest from among the great. All we sought to do was select the composers we love, and who are most frequently heard today. Then we plotted their lives upon the chart of history's years, and on the same measuring rod noted a few of the great events

which have marked our lives. I showed our chart and asked if it could now be shared by a larger public. If you like it—that is excellent. Your radio or phonograph will derive the same satisfaction found in preparing a chart at the Bismarck Hotel, Chicago.

and one century in MUSIC



THE Composer

	PLACE and DATE of BIRTH	PLACE and DATE of DEATH	MOST REPRESENTATIVE Works and their Dates
Johann Sebastian Bach	MARCH 31, 1685 EISENACH, GERMANY	JULY 28, 1750 LEIPZIG	Brandenburg Concertos, 1721. Passion according to St. Matthew, 1729. Well-tempered Keyboard, completed 1744.
Ludwig van Beethoven	DECEMBER 16, 1770 BONN	MARCH 26, 1827 VIENNA	Minuet in G, 1795. Moonlight Sonata, Opus 27, No. 2, 1802.
Hector Berlioz	DECEMBER 11, 1803 CÔTE-D'AZUR, FRANCE	MARCH 8, 1869 PARIS	Eroica Symphony, 1804. Fifth Symphony, 1805.
Georges Bizet	OCTOBER 25, 1838 PARIS	JUNE 30, 1875 BOUGIVAL, FRANCE	Symphonie Fantastique, 1830. Roman Carnival Overture, 1844. Damnation of Faust, 1846.
Ernest Bloch	JULY 24, 1880 GENEVA	LIVING	L'Arlesienne Suite, 1873. Carmen, 1875.
Johannes Brahms	MAY 7, 1833 HAMBURG	APRIL 3, 1897 VIENNA	Schelomo Rhapsody, 1915. America, 1916.
Anton Bruckner	SEPTEMBER 4, 1824 ANSPFELDEN, AUSTRIA	OCTOBER 11, 1896 VIENNA	Cradle Song, Academic Festival Overture, 1880.
Fédrééric Chopin	FEBRUARY 21, 1810 WALECKOWA WOLA, POLAND	OCTOBER 17, 1849 PARIS	Symphony No. 4, E minor, 1884.
Claude Debussy	AUGUST 22, 1862 ST. GERMAIN-EN-LAYE	MARCH 25, 1918 PARIS	Fourth Symphony, "Romantic", 1881. Te Deum, 1885.
Antonín Dvořák	SEPTEMBER 8, 1841 HELAHOSEK, BOHEMIA	MAY 1, 1904 PRAGUE	Funeral March, Revolutionary Etude. Minuit Waltz.
Sir Edward Elgar	JUNE 2, 1857 BROADHEATH, ENGLAND	FEBRUARY 23, 1934 WORCESTER	Clair de Lune, 1890. Afternoon of a Faun, 1893. La Mer, 1903.
Stephen Collins Foster	JULY 4, 1826 PITTSBURGH	JANUARY 13, 1864 NEW YORK	Slavonic Dances, 1878. E minor Symphony, "From the New World", 1893. Humoresque, 1894.
César Franck	DECEMBER 10, 1822 LIEGE	NOVEMBER 8, 1890 PARIS	Enigma Variations, 1899. Pomp and Circumstance, 1901.
George Gershwin	SEPTEMBER 26, 1898 BROOKLYN	JULY 11, 1937 HOLLYWOOD	Jeannine with the Light Brown Hair, 1894. Old Black Joe, 1860. Beautiful Dreamer, 1864.
Christoph Willibald Gluck	JULY 2, 1716 ERASBACH, AUSTRIA	NOVEMBER 15, 1787 VIENNA	Les Béatitudes, 1879. Variations Symphoniques, 1885.
Edvard Grieg	JUNE 15, 1843 BERGEN	SEPTEMBER 4, 1907 BERGEN	Symphony, D minor, 1886-88.
George Frederick Handel	FEBRUARY 23, 1685 HALLE	APRIL 14, 1759 LONDON	Rhapsody in Blue, 1924. An American in Paris, 1928.
Franz Joseph Haydn	MARCH 31, 1732 ROHRHAU, AUSTRIA	MAY 31, 1809 VIENNA	Porgy and Bess, 1935.
Paul Hindemith	NOVEMBER 16, 1895 MANAU, GERMANY	LIVING	Orpheus and Eurydice, 1762. Alceste, 1776.
Engelbert Humperdinck	SEPTEMBER 1, 1858 SIEGBURG, GERMANY	SEPTEMBER 27, 1921 HEUSSENKIRCHE	Ich liebe dich. Piano Concerto, A minor, 1870.
Franz Liszt	OCTOBER 22, 1811 RAIDING, HUNGARY	JULY 31, 1886 BAYREUTH	Peer Gynt Suite, 1875.
Edward MacDowell	DECEMBER 18, 1861 NEW YORK	JANUARY 23, 1908 NEW YORK	Water Music, 1715. Largo from "Xerxes", 1738. Messiah, 1743.
Gustav Mahler	JULY 7, 1860 KALISCHT, BOHEMIA	MAY 18, 1911 VIENNA	Farewell Symphony, 1772. Surprise Symphony, 1791.
Felix Mendelssohn-Bartholdy	FEBRUARY 3, 1809 HAMBURG	NOVEMBER 4, 1847 LEIPZIG	Bird Quartet No. 40.
Modest Moussorgsky	MARCH 21, 1839 KAREVO, RUSSIA	MARCH 28, 1881 ST. PETERSBURG	The Incessant, 1931. Philharmonic Concerto, 1933.
Wolfgang Amadeus Mozart	JANUARY 27, 1756 SALESBURG	DECEMBER 5, 1791 VIENNA	Mathis der Maler, 1934.
Giacomo Puccini	DECEMBER 22, 1858 LUCCA	NOVEMBER 25, 1924 BRUSSELS	Hänsel und Gretel, 1893. Königskinder, 1908.
Sergei Rachmaninoff	APRIL 1, 1873 ONEG, NOVGOROD, RUSSIA	MARCH 28, 1943 LOS ANGELES	Liebestraum, 1850. Hungarian Rhapsodies, 1851-56.
Maurice Ravel	MARCH 7, 1875 CIBOURG, FRANCE	DECEMBER 28, 1937 PARIS	Les Preludes, 1856.
Nicolas A. Rimsky-Korsakoff	MARCH 15, 1844 TIKHVIN, NOVGOROD, RUSSIA	JUNE 31, 1908 LYUDERSK	Woodland Sketches, 1896. Sea Pictures, 1898. Fireside Tales, 1902.
Gioacchino A. Rossini	FEBRUARY 29, 1792 PESTO, ITALY	NOVEMBER 13, 1868 PARIS	Kinderstrolzlieder, 1905. Symphony of a Thousand, 1910.
Charles Camille Saint-Saëns	OCTOBER 9, 1835 PARIS	DECEMBER 16, 1921 ALGERIA	Lied von der Erde, 1912.
Franz Schubert	JANUARY 31, 1797 VIENNA	NOVEMBER 19, 1828 VIENNA	Midsummer Night's Dream (Wedding March), 1826.
Robert Schumann	JUNE 8, 1810 Zwickau, GERMANY	JULY 29, 1856 ENDENICH, GERMANY	Songs Without Words, 1834-42. Violin Concerto, 1844.
Dmitri Shostakovich	SEPTEMBER 25, 1906 ST. PETERSBURG	LIVING	Boris Godounov, 1869. Pictures from an Exhibition, 1874.
Jan Sibelius	DECEMBER 8, 1865 TAVASTHEUSI, FINLAND	LIVING	Song of the Flea, 1879.
Johann Strauss	OCTOBER 25, 1825 VIENNA	JUNE 3, 1899 VIENNA	Marriage of Figaro, 1786. Don Giovanni, 1787.
Richard Strauss	JUNE 11, 1864 MUNICH	LIVING	Jupiter Symphony, 1788.
Igor Stravinsky	JUNE 17, 1882 ORANIENBAUM, RUSSIA	LIVING	La Bohème, 1896. La Tosca, 1900. Madame Butterfly, 1904.
Peter Ilich Tchaikovsky	MAY 7, 1840 VOTKINSK, RUSSIA	NOVEMBER 6, 1893 ST. PETERSBURG	C# minor Prelude, 1893. Second Piano Concerto, 1905.
Giuseppe Verdi	OCTOBER 10, 1813 LE ROVOLIO, ITALY	JANUARY 27, 1901 MILAN, ITALY	Rhapsody, 1871.
Richard Wagner	MAY 22, 1813 LEIPZIG	FEBRUARY 13, 1883 VENICE	Samson and Delilah, 1877.
Carl Maria von Weber	DECEMBER 18, 1786 BUTIN, GERMANY	JUNE 5, 1856 LONDON	Wanderer Fantasy, 1832. Unfinished Symphony, 1833.

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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Often the failure of the tone to come forth, as anticipated from one's alto or bass clarinet can be directly traced to a leaking or improperly fitting joint. Many times the air column passing through the instrument is so impaired by such leaking joints that the "bell tones"—both those in the staff, and the "pedal" notes fail to respond. The low tones, in the case where an improper joint "fitting" is present, likewise often sound a "false" twelfth above. Though these false tones are similar in pitch to the "true" intervals of the "pedal" tones, they have no value since they are false both in production and tonal quality. This is frequently, and particularly noticed on an instrument with faulty joints when "slurred" or legato passages are attempted, particularly, when pianissimo.

The bell-joint connection is seldom the cause of tone failures, though this joint, if not properly and "snugly" fitting, will permit slight variances to resultingly affect the bell tone, by permitting the "connecting" key mechanism to fail to function absolutely. This is particularly noticeable on an alto clarinet, where the leverage of the "bell" key mechanism will often effect a slight movement on the part of the instrument's bell, rather than transmitting the entire motion, as intended to the bell key. The basic design of many alto clarinets, with respect to the bottom joint—that of the lower half of the instrument's body, and the bell is often at fault, so the only solution to this particular condition is the renewal of this joint's cork as often as a snug fit is lacking.

The failure of the "pedal" tones when caused by faulty joints can be traced to either the mouthpiece, the neckpipe, or the center joint, though the trouble usually results from an improperly fitting center joint. This is particularly true in the case of bass clarinets, where an absolute "snug" center joint is essential, due to the usual shallow depth of this joint, and the circumference of the body of the instrument. The slightest "looseness" at this joint on bass clarinets will usually result in faulty, and often complete failure of the bell tones to respond, when, and as one would wish.

The neckpipe-body joint on both the alto and the bass clarinet has been a source of trouble common to both instruments, and if the cork at this joint is not properly fitted, any number of undesirable and unmusical effects can, and often will present themselves at the most inopportune moment. If one's embouchure is "up to par" and one's instrument is in proper tune, basically speaking, it should be necessary for one to find his "mutual-proper" pitch with that of the basic pitch of the ensemble to be obtained with a slight extension of the neckpipe from the body of the instrument, so as to enable a "push-in" when some condition causes the alto or the bass clarinet to be below the accepted pitch of the ensemble. This is utterly impossible when a faulty cork is present on the neckpipe. In addition the "wobble" effect one experiences, particularly in the case of a bass clarinet when this neckpipe cork is worn is most distracting, and makes proper control, both of embouchure, and hands impossible.

Alto, and more frequently, bass clarinets have mouthpiece joints which are hardly adequate in depth, which necessitates the absolute "snug" fit of this cork. A "loose" fit at this joint is even more annoying than a faulty neckpipe joint, and results in just as disastrous effects. "Pulling" the mouthpiece on an alto or bass clarinet for pitch is not advisable . . . such tuning margin should be reserved for the neckpipe joint.

Numerous articles have been published on the proper care of the cork joints of one's instrument, which adequately cover the care one should afford the joints of one's alto or bass clarinet. Of prime importance, the "snugness" of the fit is paramount, which can be preserved with proper care of the cork when new, or renewed, and the care used when assembling the respective parts of the instrument. Many fail, due to the size of the alto and bass clarinets, to afford them the care that is necessary for their proper functioning, perhaps as a result of these instruments' comparative size to other members of the woodwind family. The joints on any woodwind instrument, including the lower voiced clarinets should be protected from any strain other than their intended function—that of making an airtight and "wobble" free connection between the respective parts of the instrument.

Drumology

By Andrew V. Scott
345 West End Avenue
New York, N. Y.

Question: Dear Mr. Scott: I have just taken over a bugle band, and our instrumentation consists of B-flat valve bugles. As I am not acquainted with the American style of playing, I was advised to get a copy of "Bugle Band Manual", and after doing so I am quite at a loss to understand how I can play the music on our bugles, as the marches are definitely scored for G and D bugles. Could you tell me if it is possible for me to adapt my instrumentation to your score? In other words, is it possible for us to play the marches you have written for American bugles on our own, which are the English type?—C. C. W., Toronto, Canada.

Answer: You are very fortunate in having the aforementioned bugles; with these bugles you can play any march, regardless of composer or country. We here in America are definitely sold on the G blues (or properly speaking, it should be called the trumpet). This is due to the fact that our bugle bands commence with the regimental bugle. In America, the regimental bugle is pitched in G. In Great Britain and all the European countries, the duty bugle is pitched in B-flat. As I said before, you are very fortunate in having B-flat bugles, because you are now equipped to play all the bugle marches in the repertoire of military music.

First, let us take the American bugle,

bass clarinets which are much neater than this cork. Even more скрипка joint gives various effects. An alto or bassoon would be recommended.

In published work joints of wood are used to cover the joints of prime importance. The fit is served with new, or when assembling the instrument, the size of the wood affords them their proper result of these parts to other instruments. The instrument, including keys, should be larger than their size, making an air connection between the instrument and the valves as written, G and D.

The point I wish to make is this: In the list above I have given two types of marches, American and British. Now, American bugle bands are restricted to the first group, the American marches. You, however, with the British type of bugle, have no limitations; the music of both groups is open to you. With your type of bugle, by merely closing the valve, you can play all the American marches I have outlined to you, and without the use of the valve you can play all the European marches. You can also, therefore, play the marches in "Bugle Band Manual" which are scored for G and D bugles. For example, where marches are scored for G bugle, you play open and for the D bugle you depress the valve, or piston. The only difference will be in pitch, i.e., you would be playing the marches in B-flat and F, whereas American bugle bands would be playing in the keys as written, G and D.

I hope I have made this clear to you; if not, I will be glad to amplify my remarks at any time that any questions may arise in your mind.

Question: I have been studying rudimental drumming for some time now, and feel that as far as ability is concerned, I can play as well as most drummers in dance orchestras. However, there is one question that bothers me. If I play the stock arrangements, should I play the parts as written, which in most cases are very simple, should I work my rudiments into the arrangement, or should I just go along and "fake" the parts, playing whatever I want to without regard to whether it is rudimental or not? — Vincent Cassidy, New York City.

Answer: The modern dance drummer does not follow the printed page, but uses his own judgment and improvises a part suitable to the selection. Of course, styles differ with different drummers, as well as in different localities. Many drummers with good technique "fill in" a part, while others use a strong accented after-beat. The dance drummer, should be able not only to read score at sight, but to improvise beats and rhythms of his own. The more technique a drummer has, the better will be his results. However, all drummers should study the rudiments, as the rudiments of drumming are absolutely basic; everything is built upon them. In the real sense, rudimental drumming is that method of developing technique in which a rhythmic figure is practiced from an open to a closed form. All exercises should be practiced in this manner.

Now I'd like to ask you guys out there a question. Remember how I spoke about how tedious research work is, in a previous column? Well, here's a chance to find out for yourselves what makes research fun!

(Please turn to page 23)

January, 1944

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Boston Symphony

The annual concert of the Boston Symphony is always a highlight of the concert season and your writer is as thrilled as anyone at the prospect of hearing the orchestra. Besides enjoying the impeccable performance of this world famous group, I have the added pleasure of meeting with the first trumpet player, Georges Mager, to talk "shop."

Mr. Mager is an artist and one of our greatest trumpet players. Perhaps many of you have heard this gentleman with "The Boston," in person, on recordings, or over the air. He uses a C trumpet most of the time. (This instrument is a whole step higher than the B flat). The advantage of using the C trumpet has to do with register,—the high notes are easier to play on the "C". (So much first trumpet symphonic literature lies high!) Although there is just one whole step's difference in the B flat and C trumpets, this means a great deal when you are playing in the "stratosphere."

Occasionally, Mr. Mager uses a D trumpet, which is excellent for playing extremely high parts, for example "The Trumpet Shall Sound" from "The Messiah," and Leopold Mozart's "Concerto for Trumpet."

The Orchestral Trumpeter

When playing in a symphony orchestra, trumpeters are usually "on the spot." Particularly is this true of the first chair player. The trumpets, as a rule, do not play often, when compared to stringed instruments, but what they do must be done well. This demands a good embouchure and fine musicianship. Often,—in fact, usually—trumpet players enter after many measures rest, and they must be "on the nose." And they must do

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music, University of Michigan, Ann Arbor

this without an opportunity to "warm-up"! Once the concert is in progress, about the only thing a fellow can do is to blow warm air through the instrument, which does help intonation (a cold instrument is flat) and response (helped by the moisture from the breath).

More Concerning the Trumpet

Why use a trumpet in the orchestra? This is indeed a good question, and perhaps one which has never been answered for some of your readers. A large percentage of the trumpet parts in orchestral music is of a percussive nature (this does not necessarily mean that it must be loud), and the tone quality of the trumpet is more penetrating than that of the cornet, due to the mouthpiece, bore, and shape, thus making the trumpet more suitable for music of this nature. Although the type of mouthpiece and size of bore greatly affect the timbre, or tone quality of the cornet and trumpet, the greatest difference lies in the shape: the trumpet is approximately two-thirds cylindrically shaped and one third conically, the cornet being just the opposite. These differences result in the trumpet's having a brilliant tone quality, while that of the cornet is more mellow. A friend of mine

who was in Europe before the war said that some orchestras there used cornets instead of trumpets. However, this seems unusual, and as far as I know, only trumpets are being used in our symphony orchestras.

And Transposition

Recently, an excellent trumpet player mentioned to me that he did not see why one should be obliged to transpose. (As orchestral trumpeters must do practically all the time). To appreciate why, it might help to investigate the history of the trumpet. This instrument dates back to Biblical times and was derived directly from the cavalry trumpet of the Fifteenth Century. In the Eighteenth Century, slides and keys were attempted, but these were replaced by valves in 1815. For centuries valveless trumpets were used. (If you are wondering what tones it is possible to play on a valveless trumpet, you might compare it with a bugle). Early composers wrote for trumpet in C, D and other keys. This meant that the trumpeter would insert a certain crook in his instrument when playing a selection in the key of C, another when playing in the key of D, and so on. (My, what a lot of plumbing! Was there a war on then?) Of course, being without valves, he was limited as to the number of tones he could play, so again I refer you to the bugle. Did you ever stop to realize that you actually have seven bugles in your cornet or trumpet? Your first one is played on the open tones, the second on the tones possible with the second valve, and so on,—your seventh being with all the valves.

For many decades, composers wrote their trumpet parts without sharps or flats in the signature, regardless of the

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Transposition is a matter of measuring. Always keep in mind the key of your instrument (B flat) and measure from that, by intervals, to the key designated on the part. For instance, if the part is written "Trumpet in C" you would play a whole step higher than written; "Trumpet in A," a half-step lower, and so on.

Every cornet and trumpet player should know how to transpose. It is an excellent way to improve reading, and I strongly recommend your doing it often, even though you do not expect to play in a symphony orchestra.

Drumology

(Continued from page 21)

searchers old before their time; I have a question I can't find an answer to. Here 'tis: What information can you give me about a march called, as I remember, "Our Bluejackets"? This is something you'll really have to dig for; I've probably done more digging in old music than most of you have done in your victory gardens, so when I state that I'm stumped you can bet it's really tough. The chances are you'll have to ask your fathers about it, because as nearly as I can place the time, it was around 1905—long before lots of you jive boys were around—that I first heard it.

Okay, fellers, there's your assignment. And to take a little of the sting out of the headaches you'll probably encounter trying to find the answer, let me wind up by wishing you all a Happy New Year—but good!

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In the near future, the Music Branch of the Special Services Division, will issue a band folio of church music, including 67 hymns and two funeral marches, as well as two V-Disc records of marches for soldiers going to church. These will be available to all Army bands. The church marches recorded by the Fort Slocum Band, conducted by Captain Harry Salter, include March Still Onward, Dear Guardian of Mary, Onward Christian Soldiers, Onward Brothers, The Church's Own Foundation, God of Our Fathers and Stand Up, Stand Up, for Jesus.

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In this lesson we will illustrate the difference in writing for both duet and trio and in writing for trio where there is no necessity for using the arrangement for a duet.

This is more important in small arrangements and for special arrangements where the orchestra combination may differ at times.

When writing for a trio that is to be used as a trio only, accurate harmonization, smooth voice progression, with the avoidance of wide skips, crossing of voices, and incorrect resolution of passing tones, is not difficult and is about all that is necessary; however, when the trio is also to be used as a duet more care must be exercised. First the duet is to be written and then the remaining tone added to complete the trio, which frequently necessitates wide skips in the 3rd voice, in addition to crossing of voices and incorrect resolution. When these problems present themselves it is possible to rearrange the duet and many times advisable to do so, the result being perhaps a duet of slightly weaker qualities,

a Course in Modern Arranging

Norbert J. Beihoff, M.B., Director,
Beihoff Music School, Milwaukee

Lesson 4

but a much better trio; the more important of the two arrangements being favored.

Ex. 4a shows the regular duet; 4b shows the 3rd voice added with lines indicating where it was necessary to cross voices. By writing in open harmony the crossing of voices can be avoided in adding the 3rd voice. 4c shows how by

The image contains three musical staves. Staff 4a shows a duet with two voices. Staff 4b shows the same duet with a third voice added, indicated by vertical lines above the notes. Staff 4c shows the same duet with a third voice added, but the notes are placed in a way that avoids crossing voices.

rearranging the voices a trio can be written. Notice that different notes are interchanged between the two harmony voices to obtain smooth progression.

For additional comparisons and study we have written a 3rd voice to some of the duets in lesson 3. The parts are marked with the same number as the exercise in lesson 3. We suggest that the exercises be studied and then rewritten to produce trios as was done in example 4c with the material in 4a and 4b.

REVIEW. At this time we consider a review necessary. Starting from the very beginning we suggest students carefully study each paragraph and write examples of each step. The salient points to be memorized are briefly as follows: Complete chord; omit root or 5th in 4 and 5 tone chords; avoid jumps; obtain smooth progression; voices not over octave apart; doubling only when absolutely essential; hold over common tones from one chord to another if possible; passing tones must resolve to chord tone above or below with a skip not over a 3rd; passing tones are based on scale built upon root of chord used to harmonize the melody note being harmonized in trio form; try to avoid crossing voices; avoid passing tones that produce a half tone interval with another voice, especially on beats or accented notes. Later in the course, in the lesson on advanced trio work, many finer points, modern styles, unusual effects and special arrangements will be explained, the present material so far being complete for our purposes.

In adding the 3rd voice to the duets in the 3rd lesson it becomes necessary to cross voices repeatedly. This can be somewhat avoided by utilizing open har-

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mony as is illustrated in exercise 3ab.

The value of both close and open harmony depends upon the combination of instruments, the type of melody, and the effects desired. In close harmony the effect is solid and is especially effective with instruments of the same tonal color such as three brass, or three reed instruments; however, in open harmony the variety possible with counter melodies, contrary motion in harmonizing, smoother progression, especially with trios that are to be used as duets as in commercial arranging, presents many advantages. We suggest that arrangements be made of the same numbers in both open and close positions and the relative values of each can be realized.

Later in the course we will show the various possibilities of contrary motion and the especially valuable arranging feats with open harmony with larger combinations. When more than three voices are utilized and all the chord tones must be duplicated they can either be written in octaves or unison, however, here again the various effects can be obtained and we again suggest that students experiment until the sound produced by six instruments playing with a range of one or

two octaves be understood.

When writing for more than three voices the notes of four, five or six tone chords are distributed to usually effect the entire chord. Many times passing tones are added to the principal chord to produce effects considered by many as more full, but at least different in tonal coloring. When these chords are to be played when the trio is used, the best effects can be obtained as shown in the following examples:

4d—Different ways of a trio playing a dominant 9th chord.

4e—Different ways of a trio playing an 11th chord.

4f—Distribution of the above with 4 instruments; 5 and 6 instruments.

4g—6th of the scale added to the major chord in trio and with 4 instruments.

We of course illustrate the usual methods although other ways are possible in all examples. Using incomplete chords and then doubling on another chord tone produces several possible combinations. Other passing tones are occasionally added to chord tones to harmonize and these effects are different than when these non-chordal or passing tones are used in counter-melodies, figuration, etc.



Developing the Double Reeds

(Continued from page 5)

others will need help and guidance in getting started.

For the students who buy their reeds from a reputable maker, it is still a necessary item for him to understand the adjusting and touching up of the double reeds as a little adjustment or scraping on a reed will make what seems to be a poor reed into a playable one.

When buying reeds commercially, a student will have more success by buying six or more at a time as a clarinet player does. This will at least assure him of a selection of one or two reeds to choose from for rehearsals and concerts.

The most essential tools needed to work on reeds are: a good reed knife, a small file, a plaque (to insert between the lips of the reed for scrap-

ing), a billot to place the reed on in order to cut off the tip. These tools will not be too expensive, and they will be worth their weight in gold to the double reed player when he is able to use them.

Perhaps many of the solutions to the double reed problems seem far-fetched, but some of them should be worth trying as they have proven successful in many schools.

No doubt, the war has changed many situations so that they cannot be solved at present. At any rate, we can look to the future for more and better double reeds.

One point I do want to emphasize in closing is that the elements of tone production and reed adjustment are of prime importance and should most certainly take precedence over the development of technic.

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

"It's tricky to play."—"It's expensive."—"It's peculiar-looking."—"It's high-brow."—"It's hard to carry."—"It's left-handed."—"It bubbles."—So all our wind

as you can dream up or recollect.

2. Arrange or rearrange the horn parts to suit the student's range and reading limitations. Feature horn effects such as



players rush for cornets and clarinets. All and their accusations are absolutely correct.

Look at the relatively few horn players we have in our schools. The horn remains technical and tricky to most of them. It is so expensive that they cannot get the kind best suited to their requirements. The man-on-the-street thinks they are peculiar because of the unfamiliar form of their instruments. They are regarded as musical aristocracy as soon as they play Beethoven. They stumble to and from school with the shapeless mass called a horn case. They play with the opposite hand from the customary brass technique. And every time they have a solo or are badly needed, they stop to drain the bubbling horn.

How are we who know the permanent value of the French Horn, whether we are teachers or students, going to interest students in staying with this instrument until they get to a point where they will continue "on their own"? Teachers or student, the cartoons will remind you of this nine-point program to anaesthetize the problems encountered in learning to play the French Horn. Very largely these points are designed to "Keep 'em Playin'."

1. Start with melodies, accompaniments, and as many "beginner's thrills"

muting, sudden attacks, brass pounding. Let them be heard once each piece.

2. Teach the student his favorite radio or recorded tunes so he can dish it out when in the mood. It is here he tries his hardest to make the blamed thing come across with the correct notes and the appropriate nuances. This, as home-work, is educationally the Real McCoy.

4. As early as possible put the struggling hornist in a concert, back by the drums to be sure, maybe with a special "one-note" part, but let him feel he's in the music business.

5. Originate some uses for the horn. Why not a horn section in a drum and bugle corps, or an obbligato horn for "John Peel", or a bit backstage in a dramatic production? Jot down some other possibilities as they occur to you.

6. Must I remind horn fans what band parts do to growing horn ardor? I know from first-hand experience a girl hornist who saved her interest in horn by figuring out a way to read the music of the missing bassoon. For reading such bass-clef music, or treble-clef baritone, see the June 1943 issue.

7. And why must a hornist be a sober-faced classical musician? Such behavior is bad for the horn department. Of course horn men play swing. In a letter from a

sixty-year-old professional hornist, he thrilled to the announcement that he had played a few bars of "wa-wa" with a studio orchestra over the air. See also June 1943.

8. Solo opportunities, if kept within the limitations of the horn student, give him sense of accomplishment that sectional playing cannot equal. Such material is limited, "Everybody's Favorite", French Horn folio, being the latest release along this line. Duets, Trios, Quartets, all combinations can use the horn tone provided the part is not ambitious.

9. The thrill of responsibility comes quickly when the student is thrown on his own in an adult organization. There are somewhere community orchestras (what if they do play from rocking chairs), town bands (even if the old wood stove does smoke some), and the inevitable operetta (that has hoped some day to put on a full-orchestra show). Be they ever so humble, the adult members take the rehearsals and concerts seriously, and these community musical organizations serve to perpetuate those too-quickly-gone beginner's thrills.

And now you will tell me, "What a waste of time. With all this effort the student could be really getting somewhere." And I know how you feel. With you are school administrators, music educators' groups, and state departments.

However, on my side, are the students who are in no hurry to get anywhere artistically. They'll pal along and help the band to give me a pleasant time, if only I'll do the same for them. We break all the horn rules; experiment with mouthpieces, use hair tonic on our valves and slides, invent fingerings and hand positions, dope out simple harmonies for parade work, use "Lone Ranger" calls for intermission marching, and bat out a Christmas Concert horn trio with one player on horn five weeks, another unsuited but game, and the third player substituting for a sick member of the trio—having had two lessons. We don't play much yet, but we sure enjoy trying. And after Christmas vacation our first horn may go back to his drums, and the bass clarinet player may take up horn.

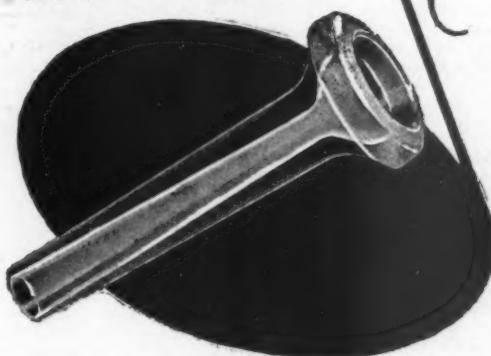
A waste of time? Look at the crowd who will have had a pleasant experience on the school's French Horns. A substitute needed for the spring concert? Or a replacement at graduation time? Or an available player for a summer band? Or one to fill out fourth horn for the community orchestra? Right now I can call for a horn student from the drum section and the string bass section, and my cornets would like a try at it, too. From this aggregation of potential hornists will come that occasional star who justifies the department's work.

Try the nine-point program, postpone technique lessons a semester, and treat yourself to a waiting line for the school's French Horn.

Onawa, Ia.—Except for the baton twirling exhibition, the theme of the Christmas show by the music department of the public schools, centered around the Nativity. Mr. Trigge is band director, Miss Hart is vocal director.

Beatrice, Nebr.—The high school chorus, under the direction of Miss Lucile Reilly, sang their Christmas carols to the Rotary club on Dec. 16th, to relieve the shock of facts presented, about the hoarded and undeveloped Canadian Northwest.

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Here we stand at the threshold of another New Year, AND—

We may all do well to remember that we get exactly out of life, that which we put into it. That our successes and failures will be measured by the manner in which we assume our responsibilities and obligations, we of course know. It is unfortunate that most of us have been taught that we are supposed to take our place in a world. As a matter of fact, there is no responsibility for us to concern ourselves within a world, but in our world—or that is to say your world, there are responsibilities a plenty. You are the only one who can recognize and assume them. Since you must create your own world, why not create a good, beautiful and healthy one? Remember that your world is a place where you may do just as you like, but it must be remembered too, that it is a place where you may prove your worthiness only through the channels of proper thought and devotion to that which is good. That you may start ruling your own world today, through such constructive measures as may bring fulfillment of all desires that lie nearest your heart, is the sincere wish of your columnist, *Rex Elton Fair*.

"How Not to Forget"

A Sound Lesson in Memorizing. Written by George E. Wain of the Oberlin Conservatory of Music, Oberlin, Ohio, was one of the features of last month's *SCHOOL MUSICIAN*. If any readers of this column have not read it, please do so at your first opportunity. Read it and study it carefully. If you will do this, we feel sure that you will profit by it for we truly feel that it is one of the finest treatments of this subject that we have ever read. Mr. Wain is one of the really great clarinet teachers of this country and we are all very fortunate to receive his sound advice.

Enthusiasm of Flutists

A letter just received from one Major John Powell states in part: "It so happens that as a hobby, I play the flute.

AN EXERCISE ON THE MINOR ARPEGGIOS

Memorize Taken from the Rex Elton Fair Flute Method Book II

ive understanding of the whole humanity of life." Now, is it any wonder that we who belong to the Flute Playing Fraternity regard our playing as Paradisical pleasures?

They Are Proud of Her Accomplishments, But—

Question: My problem is this: I am playing first flute in our orchestra and am often featured in solos and recitals. My Sorority sisters and our House Mother seem to be very proud of my popularity in this regard but they object to my practicing in the house. Since I can find no other place to practice, I would appreciate some advice from you to prove to them that I couldn't play well if I didn't practice.—D. A., New York.

Answer: It is evident that your friends are made up of an intelligent group, and they could not expect you to play well without much application. If they are proud of your activities they should be glad to close their ears to your scales and arpeggios as a part of their contribution to such a worthy cause. If they are not, then maybe this little story would show them that they are most unreasonable. Old Lady (to airplane pilot): See here, it's much too cold up here for us to tolerate that big electric fan, and I want you to turn it off immediately. There, that ought to fix 'em.

School Musician Column and Methods
Three Public School Music Supervisors who do not play the flute but who find it a part of their duties to teach it as best they can, have written me as follows: "Really, Mr. Fair, I don't know what I would do without your column and your methods. All of my students are 'following through' on the studies in THE SCHOOL MUSICIAN Flute Column, and I am delighted with results."

Answer: To receive such letters as this, to be at the Colorado State College of Education, the University of Colorado, and to live in Denver, Oh Boy! Oh Boy! Who is there in this world who is half so happy as I?

Trills

Question: I am playing first flute (there are six of us) in our band and am responsible for the manner in which we make the following trills. Since our director said that we sounded like a lot of mad wasps, I'd appreciate it so very much if you would tell us how to play the following:

The trills: High E to F sharp. F sharp to G sharp. D to E changing to E flat.

Answer: The "mad wasp" effect may be removed by making the trills like this: E to F sharp. Finger E regular way, trill thumb. F to G sharp. F sharp regular way, trill thumb and first finger left. D to E. D regular way, trill 3rd left or on some flutes, start D regular way then go to E with same fingering as used to play A on the staff, and trill back with 3rd left. D to E flat, D regular way, trill second triller key, the one nearest foot-joint.

Flute "Harmonics"

Question: It was four or five years ago that you wrote a series of articles for THE SCHOOL MUSICIAN with the above title. They were most interesting and easily understood. I do wish that you would re-write those articles. For years previous to the appearances of them, I have made a scrap book of your column but upon moving to another location, the school where I had previously taught, claimed the scrap book as their own, and I guess they were justified in that. I know that most of your readers would

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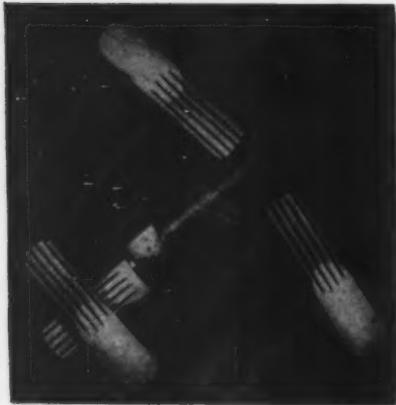
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appreciate your help along this line. What say you?—A Music Supervisor from Texas.

Answer: It was in January, February and March, 1939, that the "Harmonica" appeared. I have since promised several times to write some more such studies so if we can prevail upon our good friend Bob Shepherd to give us the space, I'll be most happy to do my part as best I can. Here's hoping.

Lower Tones Difficult to Play

Question: I am unable to play below G (on the staff) on my flute, and even the A just above that, is not a good tone. The pads seem to be in good condition and to fit very well. I have tried other flutes and have no trouble in playing down to the low C. What do you suppose can be wrong with my flute?—C. F., Lincoln, Nebraska.

Answer: No doubt there is a leak in your flute. Sometimes a padding job is not all that it seems to be. If the pads are "covering" as they should, then maybe the leak is around the edge of the tone holes. If not that, then the joints should be looked over and carefully tested. Maybe your flute is of wood and there is a crack or check in it. After all of these things have been checked, then try the "lip plate". It is possible that it leaks where soldered on. To test this, hold your finger over the embouchure (blow hole) stick the small end into a glass of water, and blow in the other end. If a leak, bubbles will appear. If this procedure does not solve your problem, then you'd better send the flute to me for examination. No charge will be made.

Studies for January

It is my sincere desire that all of my readers apply themselves to these studies as prescribed. I am most anxious to help you with your flute playing but of course cannot do so without your finest kind of co-operation. If you will "go along" with me in these studies, you will be playing much better by the end of this school year than you have ever played before, and that will be something you may be proud of and I'll be proud of you. Up to date we have had the Major Arpeggios both up and down. For this time, the minor ones ascending.

PRECISION Makes The Marching Band

(Continued from page 7)
 the 50 yard line for a 16, 24, or 32 bar routine to fill a dead gap. The color guard can effectively highlight your patriotic finale by similar movements at the exact time when needed most. Nothing shows poor showmanship so much as a band with many twirlers, flag twirlers, color guard, major and mascot all fronting the band all the time.

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By Mark Biddle, Director

Winthrop College Band
Rock Hill, South Carolina

Most band and orchestra directors are faced with the problem of improvising music stands to replace those which have been broken, misplaced or lost. In cooperation with Mr. W. T. Clawson, Superintendent of Buildings and Grounds at Winthrop College, I have designed a music stand which is permanent and which does not cost much to build. Almost any manual training or shop class could make these stands. They cannot be broken very easily and will last as long as any heavy metal or wood rack. Most heavy stands of this type cost from five dollars up at the music stores and consequently most directors cannot afford to buy many of them.

These music stands can be made for about fifty-five cents each in lots of five or more and can be painted in the school colors, or the wood can be stained and the metal painted with silver or bronze paint. It will give your organization more of a professional appearance when playing concerts and there are numerous other advantages in using a stand of this type.

The top part of the stand is made from $\frac{1}{4}$ inch ply board (substitute; composition board) and is 19 by 13 inches. The top corners can be rounded off to make the stand a little neater. This is shown in Figure I. The projection (Figure II) is made of $\frac{1}{2}$ inch white pine lumber. It is tapered from $\frac{3}{4}$ inch wide at the bottom to $\frac{1}{16}$ inches wide at the outside edge. This piece will be 19 inches long, $\frac{1}{2}$ inches wide and $\frac{1}{2}$ inch thick at one edge and $\frac{1}{16}$ inches at the other. This is fastened to the ply board top by nailing through the ply board into this strip. The

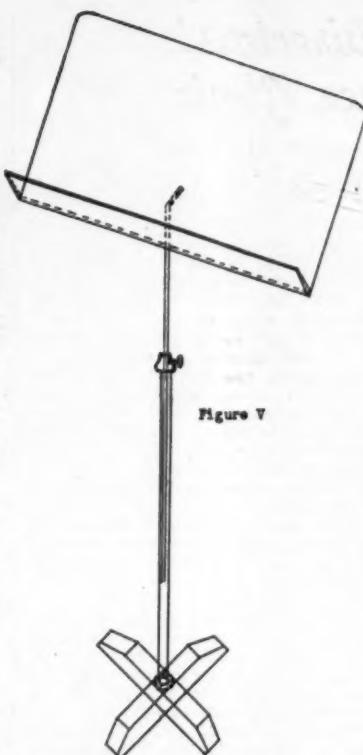


Figure V

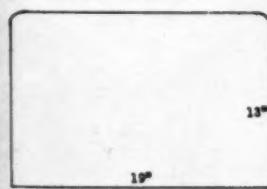


Figure I

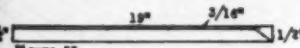


Figure II

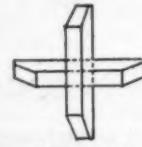


Figure III

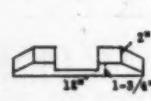


Figure IV

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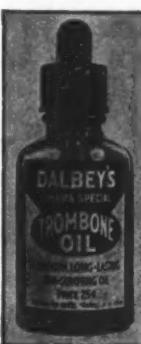


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The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Tullahoma, Tenn.

Your columnist wishes to report on a meeting he attended this month. Some states are completely eliminating the activity that was the subject of this meeting, but this earnest group of band and orchestra directors and other interested people are resolved that it shall not die out or even be interrupted here in Middle Tennessee. I am referring to the Middle Tennessee Band and Orchestra Assn.



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which met at Nashville early this month to discuss plans for the band clinic usually held the last of January and the Festival-Contest usually held the last of April. Though participation in the national contest is impossible for the time being, this group wishes to insure that their section-of-the-state contest, known as the MID-TENNESSEE FESTIVAL-CONTEST, will function as per usual for "the duration."

Quoting directly from the minutes of the meeting, here are the highlights of the discussions:

"Every director expressed a great desire to have a band clinic again this year since the one last year held at Peabody College proved to be most helpful to the band members and the directors.

"Mr. C. B. Hunt, Jr., gave a warm invitation to hold the clinic at Peabody Demonstration School again this year. It will be held during the latter part of January. A committee was appointed to work out the details of the clinic. . . .

"The \$25.00 bond necessary as a deposit in order to secure music for the clinic was given by Mr. J. W. Kendall, Nashville Band and Instrument Co. . . .

"It was felt that much consideration should be given the selection of the required numbers (for the Festival-Contest in April) this year due to the fact that most bands are lacking in instrumentation. Therefore in order to meet this need and not deviate from our constitution, each band director is urged to fill in the enclosed card stating the class you expect to enter in the Festival and at least two selections you would suggest as required numbers taken from the national list. These will be compiled by the music committee and at least two in each classification will be played at the clinic. The committee will then select one number in each class as the required one after consulting each director. . . .

"The following suggestions concerning the clinic were made:

"That the clinic consist of reading and also of solos of different instruments, especially those such as the oboe, French horn, etc., which are more difficult to interest the student in.

"It was also suggested that certain orchestral groups appear. . . .

"The Festival was unanimously agreed to be indispensable especially in this time of war. It will be held in April or in the first week in May. The time, place, and other details will be worked out by a committee which will be appointed at the next meeting which will be held at the clinic. . . . —Mary Sue White, Sec. and Treas., Mid-Tennessee Band and Orchestra Assn."

How may other States and Sections of States are keeping their clinics and Contests or Festivals alive! Write this column and enclose a schedule of your get-together if you have one already made out. We will list them here.



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LARRY CLINTON MEETS HARRY BABBITT'S BROTHER . . . At the Army Air Forces Instrument Instructors' School, Bryan, Tex. The former orchestra leader and composer is a student officer and Pvt. Eugene Babbitt, brother of Harry Babbitt, Kay Kyser's popular singer, is a member of the field's band. Before entering the service fourteen months ago Lieut. Clinton and his orchestra had made over 400 record sides." Prior to organizing his orchestra in 1938 he was an arranger for the Dorsey brothers, Benny Goodman, and others. He composed "My Reverie," "The Dippy Doodle," and a list of other hit numbers.

HELP WANTED

STENOGRAPHER - JOURNALIST. Recent High School graduate to assist editor of school music magazine published in Chicago. Girl who has worked on high school paper, can edit news section, knows how to read proof and understands something of the mechanical problems of make-up. Rapid typing and accurate transcribing required. This is a permanent position with unusual opportunities for girl capable of journalistic development. Write in detail giving age, nationality, high school attended and when graduated, experience, and salary expected to start. Address: Box 1230, The SCHOOL MUSICIAN, 230 No. Michigan Ave., Chicago 1, Ill.

REED MAKING

NEWEST MODEL—Little bassoon reeds. Hand-made from finest cane. \$1.00 each. 3—\$2.50. 6—\$4.50. Paul Litke, 61-14 84th St., Elmhurst, L. I., New York.

HINES CLARINET AND SAXOPHONE REEDS will thoroughly satisfy the most discriminating artist. Cane reeds like the reeds of old, only more consistently good and uniform. All popular strengths. If you are having reed troubles, write Hines Reeds, Box S580, Gulfport, Miss.

OBOE REEDS—Handmade, French type, best quality and performance. Paris Conservatory measurements. Price 90 cents, 3 for \$2.50. Attractive price to schools. Joseph Ruth, 3145 N. Lawndale, Chicago.

OBOE REEDS: I will make your reeds perfect as the ones I used in Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch, mounted on Lore tubes, \$1 each. 6 for \$5.50. Oboes, new, used. Andre Andraud, 6409 Orchard Lane, Cincinnati 3, O.

WALDO OBOE REEDS guaranteed handmade. Not a commercial but a player's reed. Selected cane, easy blowing, beautiful tone, perfect pitch, as used by me in Philadelphia Orchestra, Goldman Band. Each reed rings "A" tuning going sympathetically. Test your embouchure. Professional model, \$1.00, 3 for \$2.75. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

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OBOE, ENGLISH HORN REEDS. Same kind you hear played by Hollywood Recording and Radio Men. O. Reed's theme: "Even if you are crazy, our reeds will make you sound better." Tozier, 2420 N. Park Blvd., Santa Ana, Calif.

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MISCELLANEOUS

PHOTO POSTCARDS of your Band, \$4.00 per 100. Photostamps, \$1.50 per 100. Personal stationery, Greeting Cards, Roll of Honors, Cuts. William Filline, 3141 Warren Ave., Chicago 12, Illinois.

HERBERT CLARKE tells all his experiences, trials and triumphs in his book "How I Became a Cornetist." Only \$1.00. Joseph Huber, 3413 Wyoming St., St. Louis (15), Mo.

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UNIFORMS

WE HAVE a number of choir and glee club robes to sell. Write for further details as to your needs. Or perhaps you may have robes you wish to sell us or exchange. Lindner, 153-S West 33rd Street, New York City 1.

SHAKOS, assorted colors, \$5.00. Majorette costumes, \$3.00 up. Fifty white maroon mess jackets, \$100.00. Twenty Emblems. Batons, Caps, Coats, Leaders Outfits. Wallace, 2416 N. Halsted, Chicago.

THIRTY-FIVE band coats (beige), \$50.00. Thirty red coats, 32 caps, \$100.00. Twenty blue coats, caps, \$55.00. Leaders Caps, Suits. Free Lists. Wallace, 2416 N. Halsted, Chicago.

SEVENTY-FIVE gray-maroon band coats, \$150.00. (60) Blue coats, military collars, \$60.00. 35 boys maroon trousers, \$35.00. 35 maroon caps, \$35.00. Wallace, 2416 N. Halsted, Chicago.

FOR SALE: 35 band capes navy poplin lined with gold poplin. 32 military broadcloth caps to match. Very good condition. Miscellaneous sizes. Will sell lot for \$75.00. Laton Joint Union High School District, Laton, California.

MUSIC AND ARRANGEMENTS

IMPERIAL PAGEANT, a new concert march. It's different, not too difficult. Full band including conductor's score. C Flute, Alto, and Bass Clarinet parts, \$1.00, postpaid. Harry McGowen, 210 Pine St., Sylacauga, Alabama.

Special Music Course for Music Retailers to Be Given By New York University

In order to provide clerks in music stores with a basic minimum knowledge of musical history and an appreciation of musical forms, New York University has organized a series of sixteen weekly evening lectures and discussions on music to begin February 2. According to Prof. Paul A. McGhee, acting director of the Division of General Education, the purpose of the new course is to enable those whose responsibility it is to act as a liaison between the music publishers and buyers of music to do their work more effectively.

The course has been organized by a committee headed by Arthur A. Hauser, vice-president and sales manager of Carl Fischer, Inc., who will act as course coordinator.

Topics to be covered in the course will include a survey of American and European music publishers and a discussion of the music needs of schools, churches, professional musicians, private teachers, concert artists, radio stations, motion picture theatres, dance bands, orchestras and choral groups. In addition to talks on various musical forms and on modern music there will be several lectures devoted to the marketing aspects of music retailing.

V-Disc Records to Supply Wide Variety of Music to U. S. Soldiers Everywhere

V-DISC records of classical, semi-classical and popular music are now supplied to soldiers in all commands of the United States Army throughout the world at the rate of 100,000 a month, the War Department announces.

This is a new program of the Music Section, Special Services Division, authorized to fill a need for furnishing service men with the types of music they had been used to at home. The 12-inch pliable records, containing a wide variety of music from real jive to symphony orchestras with vocal numbers from artists like Bing Crosby and Dinah Shore to leading opera stars, are shipped to all Army installations.

Commercial Rate—(Applies to any company or individual in business for profit) 60 Words for \$5.00, minimum.

Service Rate to School Music Directors and School Musicians, 25 words for \$1.00. Each additional word 5c.

All advertising copy must be in our hands by the 20th of the month for the following month's issue. No ads published unless paid for in advance.

The **SCHOOL MUSICIAN** does not knowingly accept for publication any advertisements that misrepresent merchandise or service. If you know of any such misrepresentations we would appreciate your reporting them direct to the Adv. Dept. of this magazine.

tions overseas monthly in sets of 30 different discs, and to posts, camps and stations in the United States in sets of six.

Under the supervision of Captain Robert Vincent, well-known recording engineer, production of these records will be increased as soon as facilities are available. The War Department is now using facilities of most large recording companies for the purpose.

Top-ranking artists, symphony conductors and name-band leaders are cooperating with the Army in furnishing music gratis for the records. For example, Toscanini and the NBC Symphony orchestra have recorded Garibaldi's War Hymn (the Italian hymn of liberation) and Stars and Stripes Forever.

Lieutenant Colonel Howard C. Bronson is officer in charge of the Army's Music Section.

(Lists are attached of a typical monthly V-DISC set for overseas and a typical set for United States installations.)

Soldiers at Front to Receive Hymn Leaflets with K-Rations

Soldiers in foxholes and in combat areas generally will have food for their souls as well as for their bodies issued to them with their K-rations soon.

The War Department has just published the first issue of a small folder entitled "Hymns from Home," containing 12 non-denominational hymns and the 23rd psalm. While most of these folders will be issued to service men through the chaplains, the Quartermaster General's department will take one million copies of the word-editions and wrap them around K-rations to send to the war fronts.

The fighting men may then have the hymns handy to assist them in singing their prayers if they wish while going into battle or while waiting in combat zones for the call to action.

* * *

A music short, based on the Army's "Hit Kit," a monthly publication of six popular musical numbers in each issue, has been made by Fred Waring for inclusion in an issue of "G.I. Movies."

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